CARTOONIST PROfiles

Could Rembrandt have been a successful animator? See page 24.

No. 36, Dec. 1977 $3

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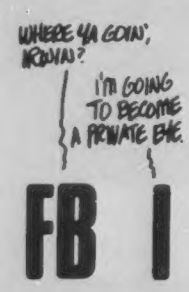

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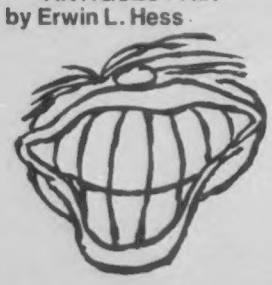

MIKE PETERS

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by Stees

ART POINIER

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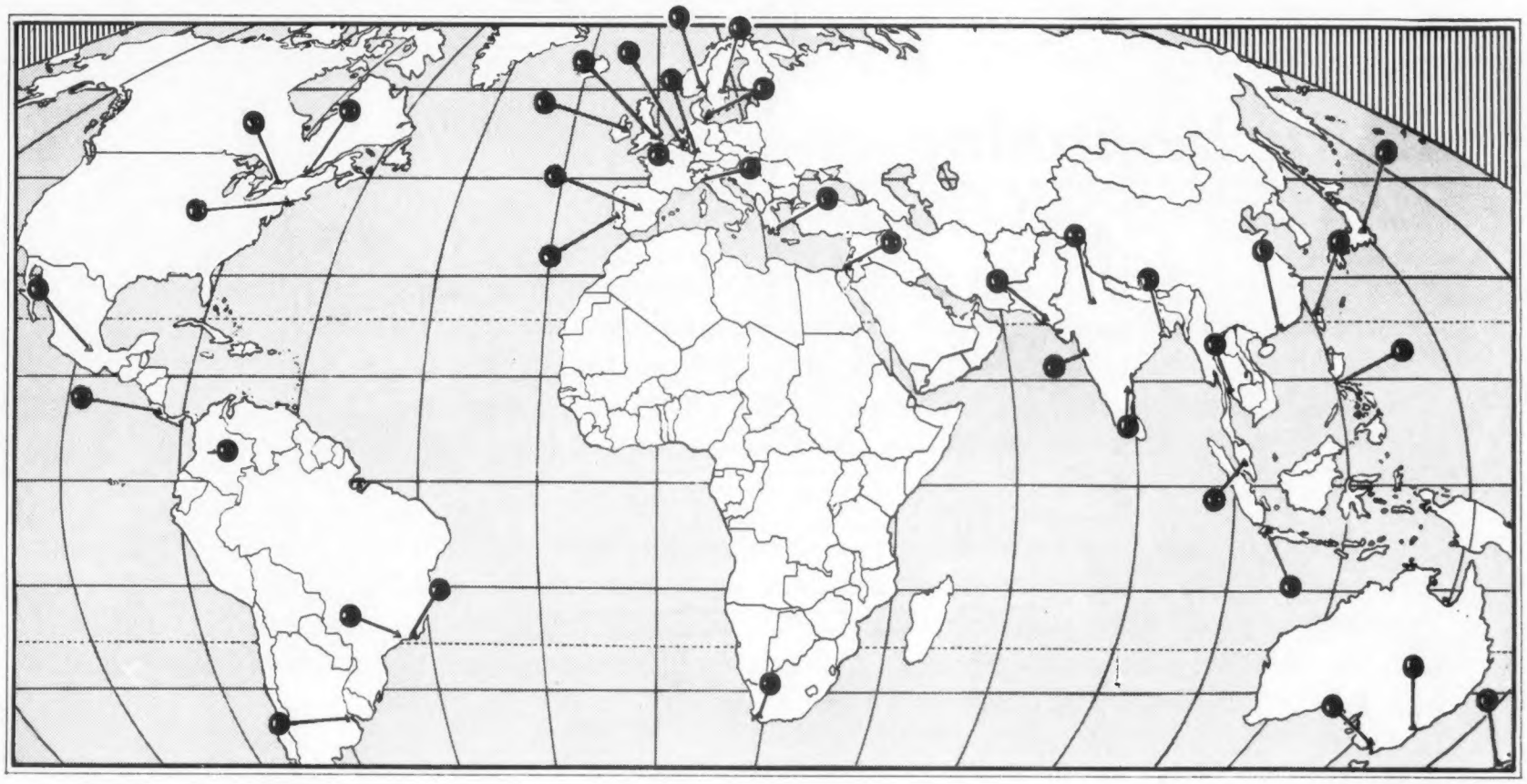

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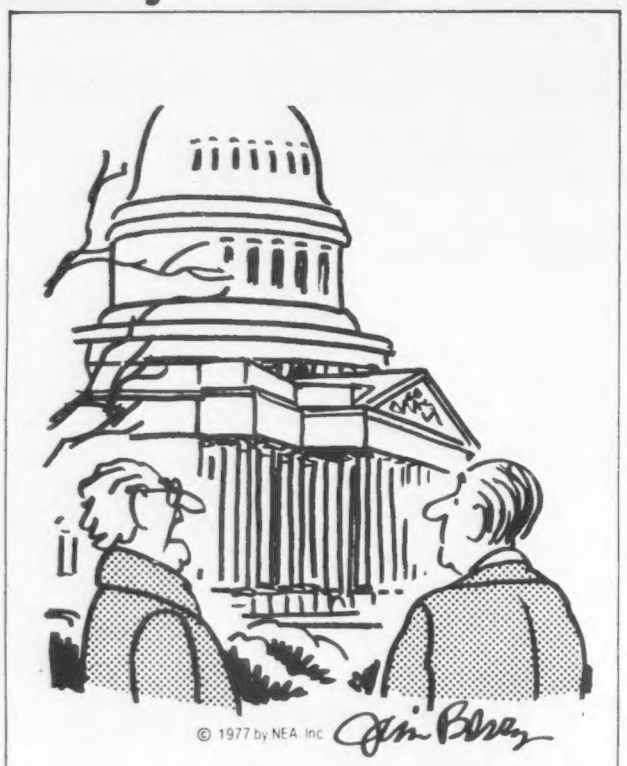

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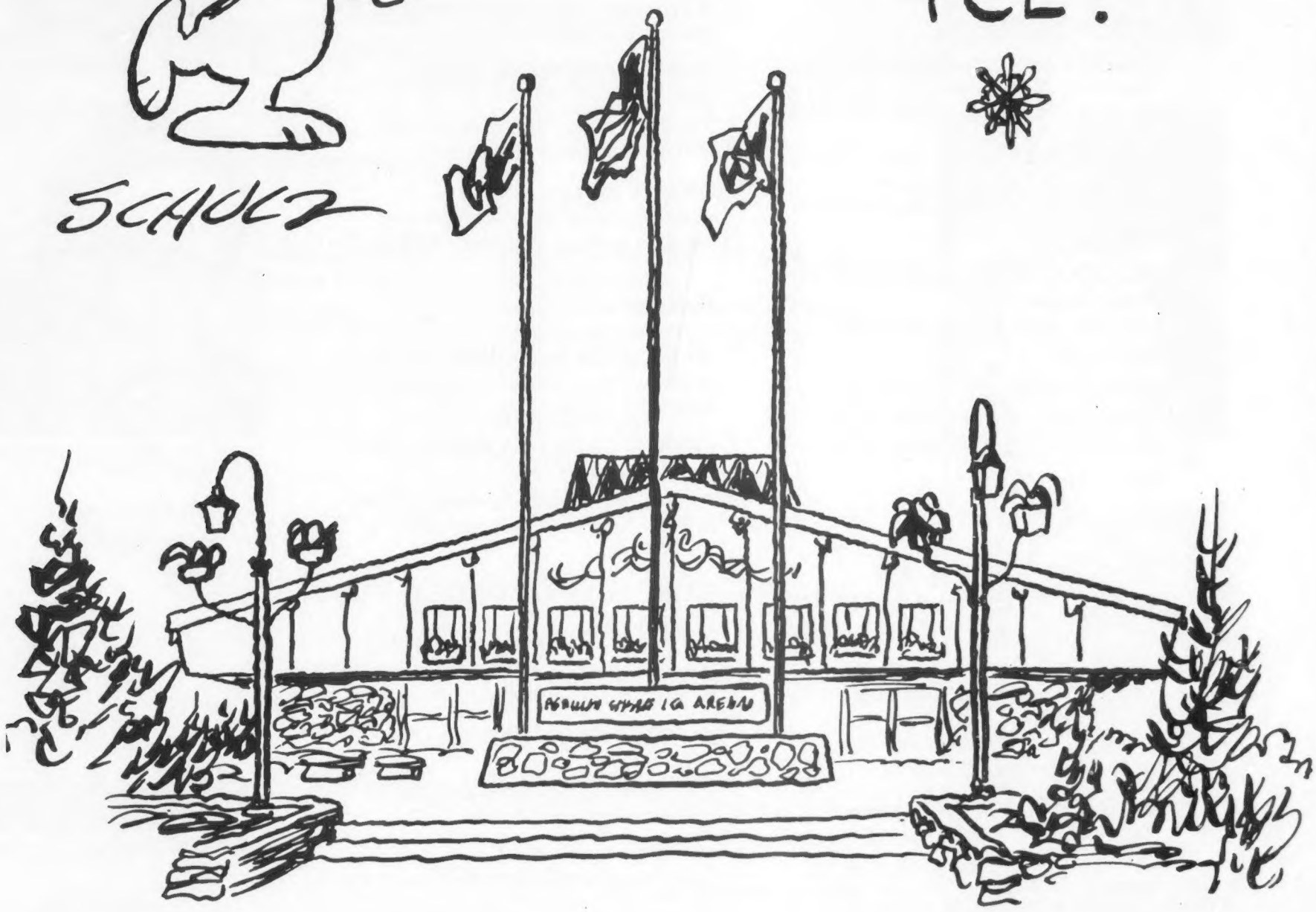

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NEW 1978

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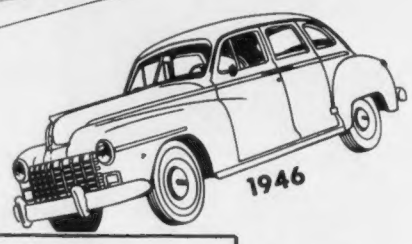

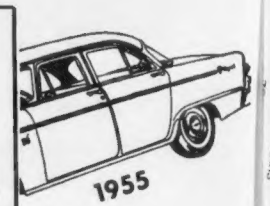

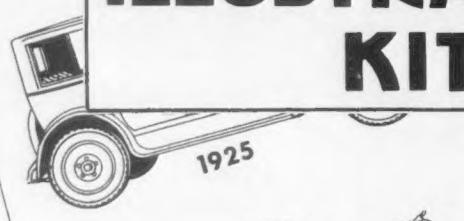

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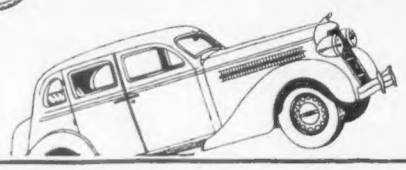

1978

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Dear Illustrator:

The 1978 Illustrator's Kit incorporates many of your suggestions for improvement.
You'll note, as an addition this year, a selection of line drawings of old cars, an item many of you have requested in the past. We have continued to include photos of the old cars. We have repeated the section in which cars are shown at various heights and angles, since your return cards indicated that this was helpful to you.
We invite you to write for your free kit. Please help us to make this kit more useful to you. After you've had a chance to examine its contents, please give us your suggestions for further improvement.

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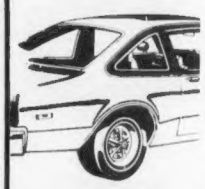

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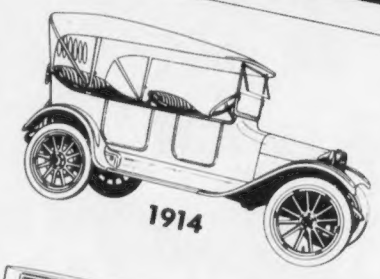

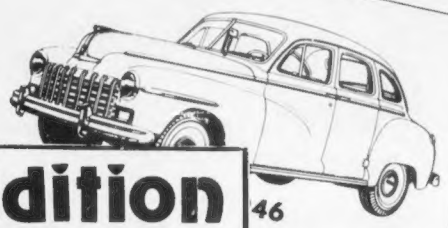

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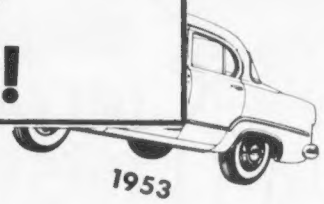

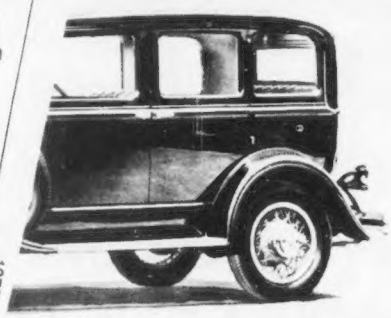

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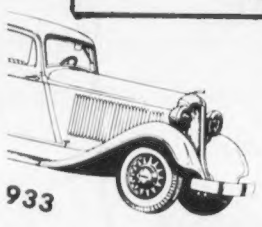

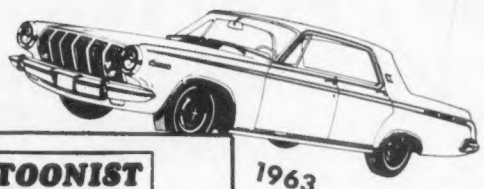

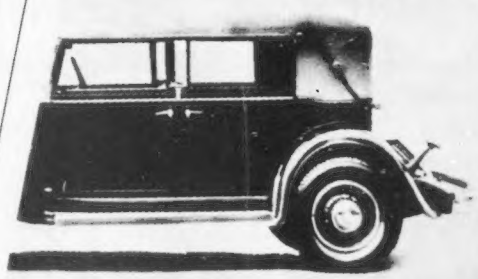

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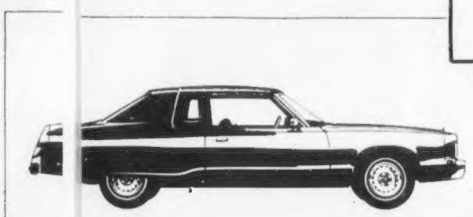

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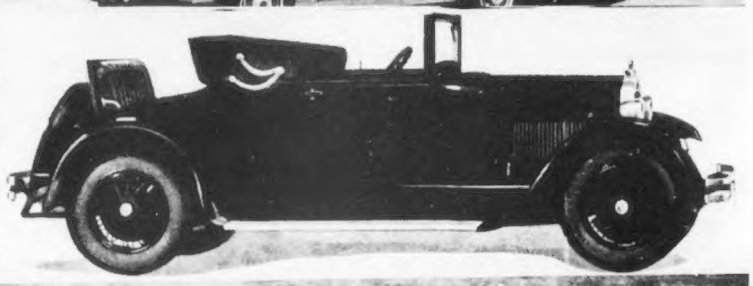

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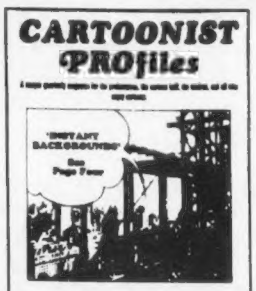

Editor: JUD HURD
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CARTOONIST PROfiles

Dec. 1977
No. 36

Editor: JUD HURD

Photos by Jim Ruth

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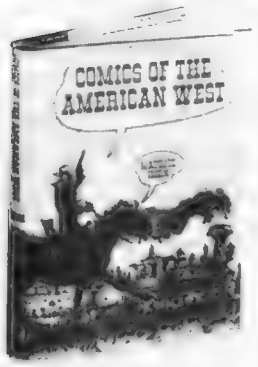
by MAURICE HORN



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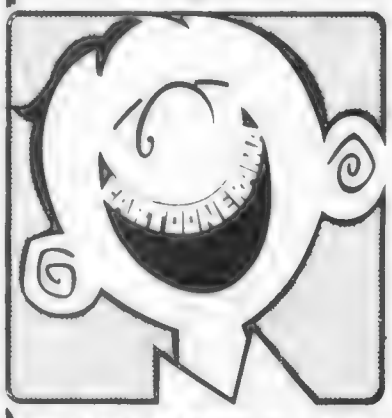

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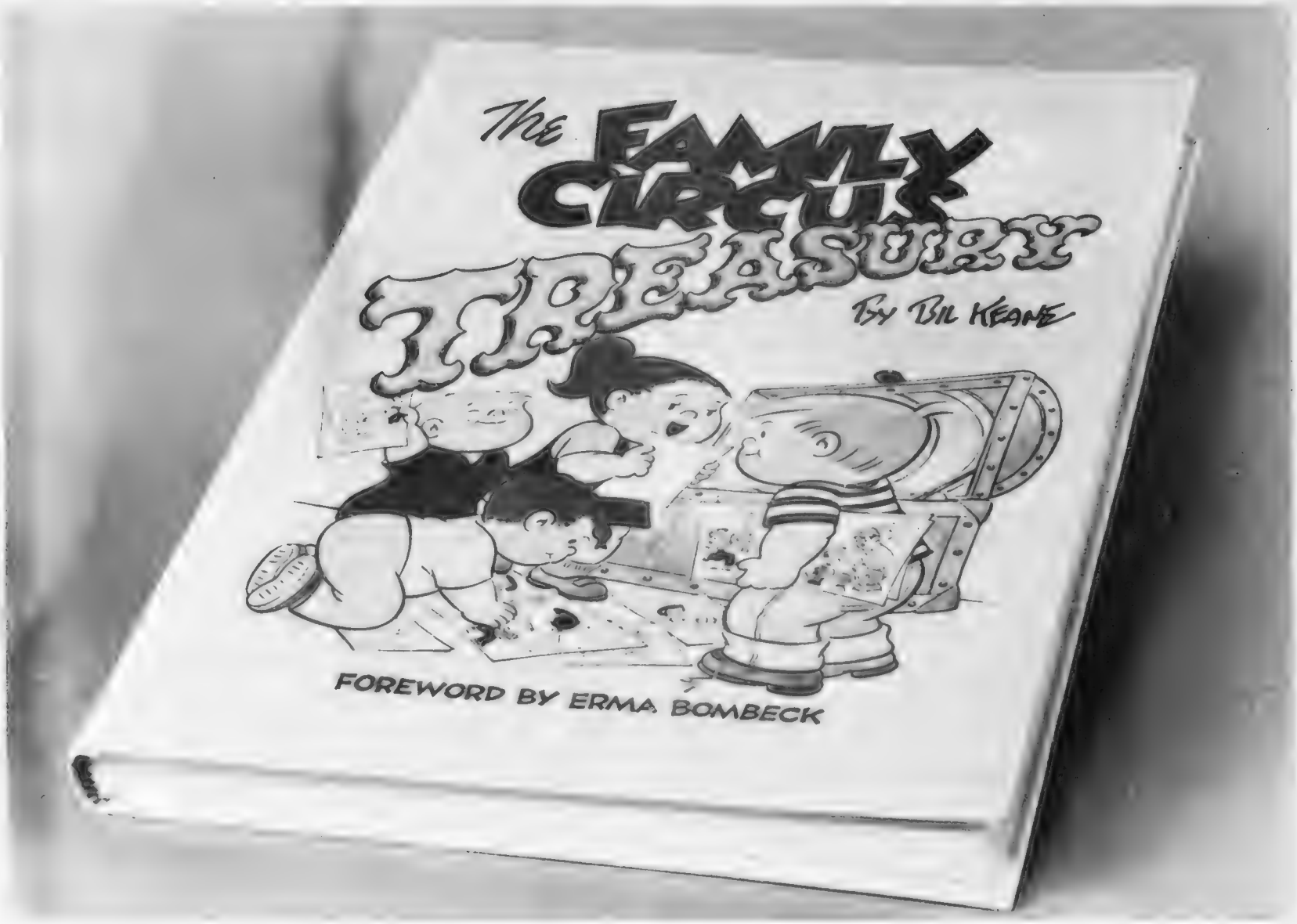

Sheed, Andrews and McMeel has published this 224 page volume of Bil Keane's "Family Circus" cartoons containing a complete history and background of the feature.

In 1970 CARTOONIST PROfiles published an interview with Bil Keane who draws "THE FAMILY CIRCUS" which is distributed by The Register & Tribune Syndicate. The interview was so funny and caused so much comment that we cornered Bil again for more of the same. The Keanes live in Paradise Valley, Arizona, where Bil insists he hopes to become a giant Sahuaro cactus.

Q: For the record would you please state your name?

A: If it's for the record my name is Elton John.

Q: Not that kind of record. It's for Cartoonist PROfiles.

A: My name is Bil Cartoonist Keane.

Q: You use your occupation as your middle name?

A: Yes. It's a thing I picked up from Francis Cardinal Spellman.

Q: A few years ago we published a very funny interview with you and our readers are still talking about it.

A: Your readers must lead very dull lives.

Q: If you don't mind we would like to do the same thing again.

A: Fine. You have my permission to reprint it.

Q: Seriously, we'd like to get a cartoonist's in-depth comments on various subjects.

A: Like in Playboy Magazine?

Q: Yes.

A: I refuse to pose nude.

Q: That won't be necessary, thank goodness. We have many very nice ladies among our subscribers.

A: In that case I WOULD like to pose nude.

Q: Let's start with your views on preparing for a career as a cartoonist. Can you let us in on the little things that are important?

A: I thought you didn't want me to pose nude.

Q: What education have you had?

A: I graduated from high school but I ain't never went to no college. However, an art course should be a must for a cartoonist. At least some instruction in the fundamentals of drawing—how to sharpen pencils, spill ink, etc.

Q: Where did you learn the fundamentals of drawing?

A: At my mother's knee. To this day I am very good at drawing women's knees.

Q: Do you have any advice for aspiring cartoonists?

A: Yes, always keep a handkerchief handy for when you aspire so you don't drip onto the drawing and ruin it.

Q: What I mean is do you have any advice for young people who hope to be cartoonists?

A: Always draw about a subject you are familiar with and interested in. Mort Walker has been successful with "Beetle Bailey" because as a young man he spent years collecting beetles. Johnny Hart has made it because of his extreme interest in British Columbia after which "B.C." was named. Chic Young, who we all remember as the creator of Penny Singleton and Arthur Lake, started out very young and reminded us of it every time he sign-

Going around in circles selecting the best of his cartoons for "The Family Circus Treasury", a major hard-back collection just published. Bil is also completing an animated Valentine Special to be seen on NBC TV.

THE FAMILY CIRCUS. By Bil Keane

"Hold still, Daddy, or I won't get you right."

THE FAMILY CIRCUS. By Bil Keane

"Mommy won't be off the phone for a long while — she just changed ears."

THE FAMILY CIRCUS. By Bil Keane

"Now, what were we talking about?"

THE FAMILY CIRCUS. By Bil Keane

"My zipper won't keep its teeth together."

THE FAMILY CIRCUS . By Bil Keane

"Got some room left in that hug, Mommy?"

THE FAMILY CIRCUS . By Bil Keane

"I can't wear that shirt. It's not the one Grandma gave me to go with these shorts."

THE FAMILY CIRCUS . By Bil Keane

"Listen to the ice tinklin' in my glass."

"That's not nice, Billy! I'm TELLIN' what you just said!"

THE FAMILY CIRCUS. By Bil Keane

"Are you refilling his eyes with tears?"

THE FAMILY CIRCUS®

By Bil Keane

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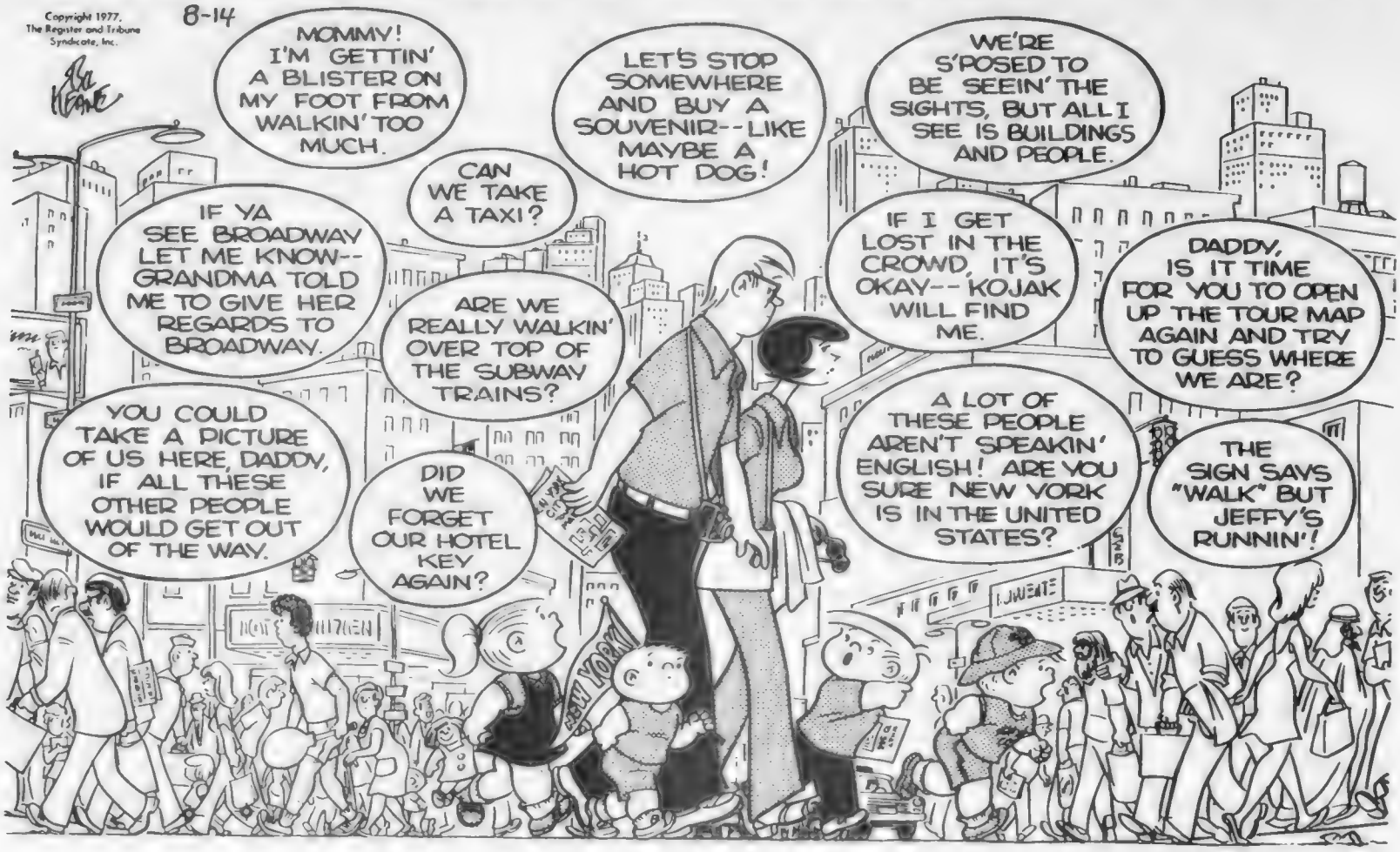
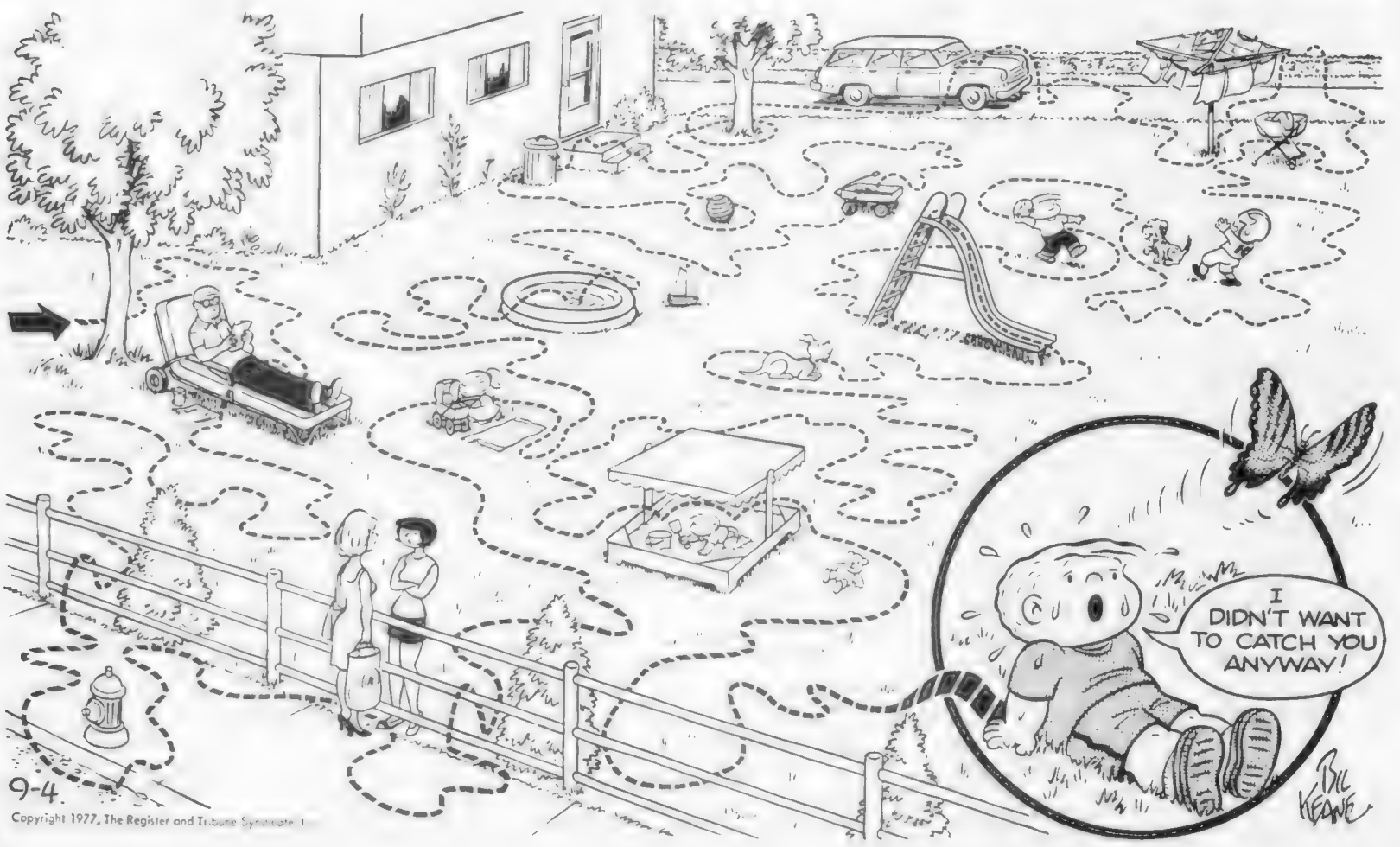

MOMMY! I'M GETTIN' A BLISTER ON MY FOOT FROM WALKIN' TOO MUCH.
LET'S STOP SOMEWHERE AND BUY A SOUVENIR--LIKE MAYBE A HOT DOG!
WE'RE S'POSED TO BE SEEIN' THE SIGHTS, BUT ALL I SEE IS BUILDINGS AND PEOPLE.
CAN WE TAKE A TAXI?
IF YA SEE BROADWAY LET ME KNOW-- GRANDMA TOLD ME TO GIVE HER REGARDS TO BROADWAY.
IF I GET LOST IN THE CROWD, IT'S OKAY-- KOJAK WILL FIND ME.
DADDY, IS IT TIME FOR YOU TO OPEN UP THE TOUR MAP AGAIN AND TRY TO GUESS WHERE WE ARE?
ARE WE REALLY WALKIN' OVER TOP OF THE SUBWAY TRAINS?
YOU COULD TAKE A PICTURE OF US HERE, DADDY, IF ALL THESE OTHER PEOPLE WOULD GET OUT OF THE WAY.
DID WE FORGET OUR HOTEL KEY AGAIN?
A LOT OF THESE PEOPLE AREN'T SPEAKIN' ENGLISH! ARE YOU SURE NEW YORK IS IN THE UNITED STATES?
THE SIGN SAYS "WALK" BUT JEFFY'S RUNNIN'!
NEW YORK

THE FAMILY CIRCUS®

By Bil Keane



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ed his name. The dearly beloved founder of the National Cartoonists Society drew so many Rube Goldberg inventions into his cartoons we all called him Rube Goldberg. This is true identity. As a rule a cartoonist IS what he draws.

Q: How about Jud Hurd and his "Health Capsules"?

A: There are exceptions to every rule.

Q: Do you believe that most cartoonists look like the characters they draw?

A: Absolutely. Jud Hurd looks like a capsule. George McManus, who drew Maggie and Jiggs, looked exactly like Maggie. Jerry Robinson is a dead ringer for "Still Life", especially on the tennis court. John Cullen Murphy who now draws "Prince Valiant" is getting to look more and more like Hal Foster every day.

Q: Some comics express editorial opinions. One of the first was "Li'l Abner". Have you ever done this?

A: No, it's always been done by Al Capp.

Q: How do you feel about Trudeau and his political commentary?

A: As Prime Minister of Canada Trudeau is entitled to comment on politics as he sees fit.

Q: What do you think of integrated strips like "Quincy" by Ted Shearer and "Wee Pals" by Morrie Turner?

A: They're great. They tell it like it is. In black and white.

Q: Didn't you once travel through Vietnam on a USO tour with Morrie Turner?

A: Yes, in 1967. Morrie was actually trying to trace his roots long before Alex Haley wrote the book. Unfortunately, Morrie flew over the wrong ocean. He talked with an old griot in Saigon who never heard of Chicken George but once had an uncle named Chicken Fried Rice.

Q: To get technical, what ink do you use?

A: To get untechnical, black ink. An old time cartoonist told me about it.

Q: Higgins?

A: No, Tippit.

Q: How wide is the syndication of "Family Circus"?

A: About two columns wide. Some papers use it bigger, some smaller.

Q: How many papers carry the feature?

A: As of five minutes ago I have 547 papers. My syndicate is out there selling all the time. This time last year I only had 546 papers.

Q: I know you are with the Register and Tribune Syndicate. That is an energetic young sales force and they have a good track record, do they not?

A: Yes, they do. They won the 440, the mile relay and the pole vault. Now, if they'd just take a shower and start calling on newspapers.

Q: I know you're kidding.

A: Truthfully, Denny Allen and his crew are doing an excellent job—for "Spiderman".

Q: "Spiderman"? Who draws that?

A: I think it's Webb.

Q: Do you have an assistant?

A: God helps me.

Q: With the gags, the penciling, or the inking?

A: With the syndicate contract negotiations.

Q: With assistance like that I would imagine your syndicate contract is very good for you financially.

A: Yes, but a lot of the money goes to the Church. At Christmastime.

Q: You mean your money goes to the Church at Christmas because of a clause in your contract?

A: Yes. It's the Santa clause.

Q: What can you tell us about the animated TV special of "Family Circus" you're doing for NBC?

A: It's an animated TV special of "Family Circus" and I'm doing it for NBC.

Q: When will it be on?

A: Around Valentine's Day.

Q: It's a Valentine Special?

A: Yes, and it has a lot of heart.

Q: How do you like being in animation?

A: It's a moving experience.

Q: And you have a new book out called "The Family Circus Treasury"? Who is the publisher?

A: Sheed Andrews and McMeel. Sheed and Andrews published it when McMeel wasn't looking.

Q: It's a large collection of your cartoons from the beginning?

A: Yes, some in full color—224 pages with brilliant text by me, photos of the family and the foreword was written by Erma Bombeck, one of the most forward people I know.

Q: What's the price?

A: $7.95 if I autograph it, $12.95 if I don't. I'm hoping to make enough on the book to buy an unautographed copy for myself.

Q: Bill, once again, we thank you for an enlightening interview. Good luck.

A: I had a wonderful time, but this wasn't it.

An expert stand-up comedian, Bil Keane made the acceptance remarks for three other cartoonists (Bill Gallo, Herblock and Mort Walker) and himself when they received The Power of Printing Awards at the Waldorf in January of 1977.

CANADIAN CARTOONIST

MURUROA '72~ A full bodied Pacific vintage with a strong bouquet of Strontium 90... precocious... presumptuous ...you should be amused by it's Gaulic pretensions !
LE SOMMELIER GROTESQUE
Peterson
VANCOUVER SUN

This is the Peterson cartoon which received the 1st Place Award in the 1973 International Salon of Cartoons in Montreal. This is the Salon presided over by Robert LaPalme, the curator of the Pavilion of Humour in that city.

The Vancouver Sun boasts two topnotch editorial cartoonists—one is Roy Peterson, the subject of the following interview, and the other is Len Norris whom we PROfiled several years ago in our magazine. This conversation was between Roy and Doug Kendig, the curator of the Comic Research Library in Cassidy, British Columbia, Canada, and the editor of a very interesting newsletter issued by the library for the past few years. The photos accompanying the story were taken by Darrell Buchanon, a student in the Broadcast Journalism Department of the British Columbia Institute of Technology. We'd like to add one footnote to Roy's reference to a supposed snubbing of Rube Goldberg by Ronald Searle. Several years ago we published Searle's account of the facts in the case, and, as Roy says, the story referred to here was entirely erroneous.

Doug: To begin, Roy, could you tell us about your personal background.

Roy: I was born in Winnipeg, Manitoba, in September 1936, where we lived until 1948 when we moved to Vancouver.

I pretty well always wanted to be a cartoonist so my parents were sending me to the Winnipeg Museum Saturday morning classes in art from the time I was in grade three up to grade six. We moved to Vancouver and I continued taking Saturday morning classes at the Vancouver School of Art. Also, I did the usual things in high school, such as editing the school annual.

Getting out of high school left me with no idea of how I was ever going to become a cartoonist. I've always thought it would be great if it was like law or medicine—coming out of college after four or eight years turned out as a cartoonist, but it just doesn't work that way.

After high school I went to art school four nights a week, mainly the Vancouver School of Art, and worked during the days in the advertising and display departments at Woodward's and Eaton's, two local department stores. And then I was doing cartoons on the weekends. I'd get off work Friday and get into the cartoons, working right through until Saturday morning. After sleeping four or five hours, I'd get right back to the cartoons. This went on for about eight years. Since then I find I'm more of a nocturnal person, doing most of my work in the evenings.

At that time, the only way I could figure to get into cartooning was to do gag cartoons and send them off to magazines. I did that for a couple of years, getting rejection slips constantly, and deservedly so. I was learning at the time. These cartoons were sent to magazines in Canada, the U.S., and the U.K. Then one day in the mail acceptances came from one maga-

interview
BY
Doug Kendig

zine from each of these three countries. That was really a great day for me, and I knew then that I was going to make it. From then on I started to sell fairly frequently. It wasn't enough to support me but it was a nice little side income. By this time I had a family and it was getting a bit tougher to just break out on my own—to go free lance.

Finally I got up enough nerve and quit my advertising work. At this time I'd applied to the Vancouver *Province*. They had two good cartoonists at that time and put me on a free lance basis, one or two cartoons a week. I figured with the *Province* and gag cartoons I could get by.

The *Province* job lasted for about six weeks. It ended when they said they would like to give me the cartoon ideas.

At that point I sent a letter to Don Cromie, publisher of the Vancouver *Sun*. He passed it to Paul St. Pierre who looked at my work and they put me on a one-cartoon-a-week basis. They already had Len Norris, one of the top cartoonists.

Doug: You didn't step into a situation again where they wanted to give you cartoon topics?

Roy: Nobody at the *Sun* has ever told me to draw any ideas except my own. Of course we usually did two or three cartoon ideas and the editor then chose which one he felt had the most news value.

Doug: You don't tie your cartoons with an editorial?

Roy: It happens occasionally that a cartoon will tie in with the lead editorial, but nobody tells us what to draw.

Doug: Is this the normal policy of newspapers?

Roy: I don't think many papers across Canada tell their cartoonists what to do. A cartoonist is signing his cartoon, so it is the same as a signed newspaper column. A lot of newspapers argue that since it appears on the editorial page, it should reflect the editorial policy of the paper. I've never particularly bothered with that. The public is smart enough to know that the cartoon is just a personal comment.

In 1962 when I started with the *Sun*, they also started "Page 6", which is sort of an op ed page. They asked if I would do about two cartoon illustrations a week for that. I started doing more work for the *Sun* and fewer and fewer gag cartoons, until they dwindled off after about a year. The gag cartoons had more social comment and they weren't the light gags that most magazines wanted.

Around 1968 the Toronto *Star* asked if I would work for them. The *Sun,* to keep me here, said they would guarantee me so much work a year. That's how things basically stand now—the *Sun* work combined with a lot of other free lance work. I can make a go of it. It's been very good.

Doug: The Sun seems rather remarkable to have both you and Len Norris. Is it common in Canada for papers to have two editorial cartoonists?

Roy: Another paper like this is the Toronto *Star* that has Macpherson and several other free lance cartoonists. The *Star* is the largest newspaper in Canada. The Toronto *Globe and Mail* and a couple of Montreal papers have two cartoonists while the rest of the Canadian newspapers basically have one cartoonist.

GOOD NEWS! BREZHNEV HAS PROPOSED WE OUTLAW ALL NEW WEAPONS OF MASS DESTRUCTION!
BLAST! WE'LL JUST HAVE TO GET BY WITH THE OLD ONES!
PETERSON
VANCOUVER SUN

It's because I'm able to do outside work that I can stay with the *Sun*. I really think a lot of people don't realize that they have a pretty high standard of cartoon appearing in the paper here each day. They just assume it's that way everywhere.

I think Canada has a high quality cartoonist in many papers.

Doug: It's possible that the editorial cartoon is becoming more important?

Roy: I think Canada has an inside track on this with two main cartoonists—Norris on one side and Macpherson on the other.

Norris deals with social satire mainly—how large events affect the average man.

Macpherson is dealing with the heavier style, with more slam-em-over-the-head type of thing, direct politics type of cartoons.

I knew when I started at the *Sun* there was no way I could do a second-rate Norris, so I dealt with things more as Macpherson would, with caricature, political satire and that sort of thing. So there was a choice between the two cartoonists at the *Sun*. This was a direct personal choice by me. No one told me to do it but it was the obvious thing to do.

Doug: I imagine in the first couple of years you would feel like you were working in the shadow of Norris.

Roy: It's been nice lately. I can recall what happened years ago when I replaced Norris while he went on a vacation. One of my all time low days was when I was wracking my brains for an idea at the *Sun* and a phone call was directed to me. A little old lady said, "Where's Len Norris?".

I answered, "He's on vacation."

"Oh, I see", she said. "I thought that he'd quit and they'd got that idiot Peterson full time."

Doug: Several years ago you won the main prize in the Man and His World editorial cartoon competition. This Montreal award has existed several years now.

Roy: This competition started around 1967. A cartoon show was wanted for Expo 67. Robert LaPalme was and is the curator of it, and he does a marvelous job. He instigated the idea of an award. In the first year, it was just for cartoonists in Canada. The competition is now international. The awards are given in a three year cycle, one year the comic strip, the next year the gag and the next year the editorial cartoon.

Doug: It was in July 1973 you won the grand prize for the cartoon "Le Sommelier Grotesque".

Roy: This was a cartoon of the French president at the time.

It was really exciting to have won—to be the only Canadian cartoonist to have hit the number one spot.

I seldom take a day off, but I had taken the family to the beach the day the award was announced. I came home, went to bed and was awakened at 5 A.M. by the night desk at the *Sun*. They'd been trying to get a hold of me all the previous day. The people from Montreal had been trying to contact me for an interview. I missed out on the whole thing. It was nice to win the award.

The main award in Canada for editorial cartoons is the National Newspaper Award.

Doug: You won that in 1968.

Roy: Yes, one in 1968 and one in 1976. These are for work in the previous year.

Awards are good. In a sense they mean a lot, but I think it really depends on the judges at the time. There's a lot of good work that's never checked out.

I'm a member of the A.A.E.C. and they send out a list of cartoon contests every so often. A couple of years back there was one from the Overseas Newsmen's Association. They wanted cartoonists to send the cartoon they thought was their best to them.

Milton Caniff was the judge and he chose my editorial cartoon for first place. I was really elated.—this is great. Milton Caniff has chosen my cartoon.—Three days later a note came in the mail. It asked if the cartoon had appeared in the U.S.. The fine print of the contest stated it had to have appeared in a U.S. newspaper. It first appeared in the Vancouver *Sun*. Ordinarily, I'll send cartoons of an international nature to the Ben Roth agency. I phoned them and discovered that this particular one had never been printed in a U.S. paper. So first place went to some one else. The fine print can determine winners in a lot of contests.

Doug: Could you tell us about your book illustration work. Frog Fables . . . *(Burke, Stanley & Peterson, Roy,* Frog Fables and Beaver Tales, *James Lewis & Samuel, Toronto, 1973) has an illustration of Pierre Trudeau that often gets reprinted with reviews of the book.*

Roy: We did that book for fun and hoped it would sell. We were told at the time that if we sold 5,000 copies in Canada we would be doing very well. That would be almost a best seller in Canada in the early 1970's. Things have changed since then.

The first year *Frog Fables. . . .* was out, it sold 25,000 copies. This led to the second book, which was really the out-takes from the first book. The first book was twice the size originally, which was too long for the child sized book we wanted to do. We put the best parts in the first book, and then we rewrote the other parts to make the second book which came out the following year. It sold very well. The third book was on hockey and it too sold very well.

Rene Levesque and his resurgence in the province of Quebec brought the first book back. It sold well last year, along with the third book.

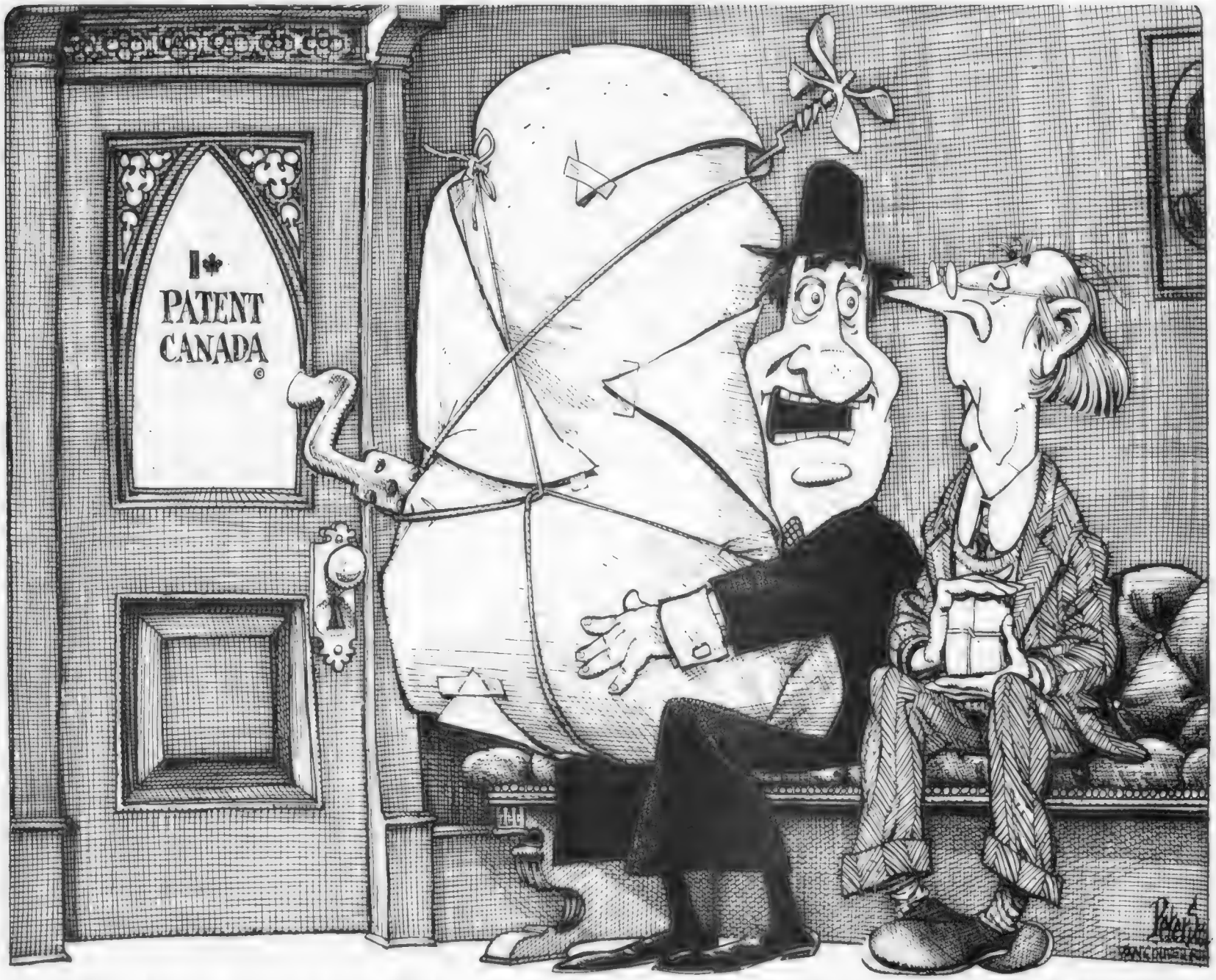
Doug: You called this a children's book? Do you feel that children read this book?

Roy: No. You can read it to your kids and they will accept it as a story, but the adult can read it and work in all the things between the lines. All the characters are really people and they deal with real life situations. It's really an adult book.

Doug: It is illuminating to think about this book on a Canada-U.S. population-sales ratio. If it sold 25,000 in Canada, this is equivalent to sales of 250,000 in the U.S.

Roy: In the past couple of years, I've done colour caricature for several magazines, such as *Maclean's* and *Weekend Magazine.* As well,

ROY PETERSON



"My invention is a viable alternative to the internal combustion engine based on the same principle as the federal budget . . . it runs on a deficit."

I've done a number of book covers, mainly for an Edmonton publisher, Mel Hertig, and I've also illustrated several other books.

I'm just completing a Canadian ABC book. This is a real children's book. It should be coming out in September. That's been the big project for the last little while. It seemed something easy to do, but I became more and more absorbed in the work, in trying to get words that pertain to Canada. It was a very interesting project.

Doug: Some readers might not understand your feelings about materials not adapted to one's own country.

Roy: I have yet to see a Canadian ABC book and that's why I chose to do it. All I've seen have either come from the U.K. or the U.S.. When you see "F" for flag, it's either the Stars and Stripes or the Union Jack. The idea was we'd have our own book and have our children learn about their own country. I don't know how this book will sell but I enjoyed doing it and feel it was a worthwhile project.

Doug: You have quite a stack of Cartoonist Profiles.

Roy: I have them all from the first issue.

There was a story in one several years ago about when Rube Goldberg was in England and how he tried to give Ronald Searle the Reuben Award that Searle had won. In this story Goldberg is rudely left standing on the porch when the butler takes the award and closes the door.

I'd like to tell my Searle story. This happened in 1957 when I was 19 or 20. I was traveling in the U.K. and all I had with me was a sketch book of rough pencil sketches. I thought I'd call up a few of the cartoonists.

I found Ronald Searle in the phone book and his secretary answered, saying Searle was out but if I left my hotel phone number he would check back with me.

I thought he would never check back.

After going out and returning, I found a note saying please phone Ronald Searle.

He invited me over. I spent the entire afternoon there and had a wonderful time. I showed him my pitiful little pencil sketches, which were terrible, and he spent an awful lot of time showing me where I'd gone wrong. He was wonderful to me. I went out of there 10 feet in the clouds.

I've tried to treat others the same way myself.

Doug: That's quite a contrast to Rube Goldberg's experience.

Roy: I think that other story was a fictitious account.

Doug: Do you have much contact with other cartoonists?

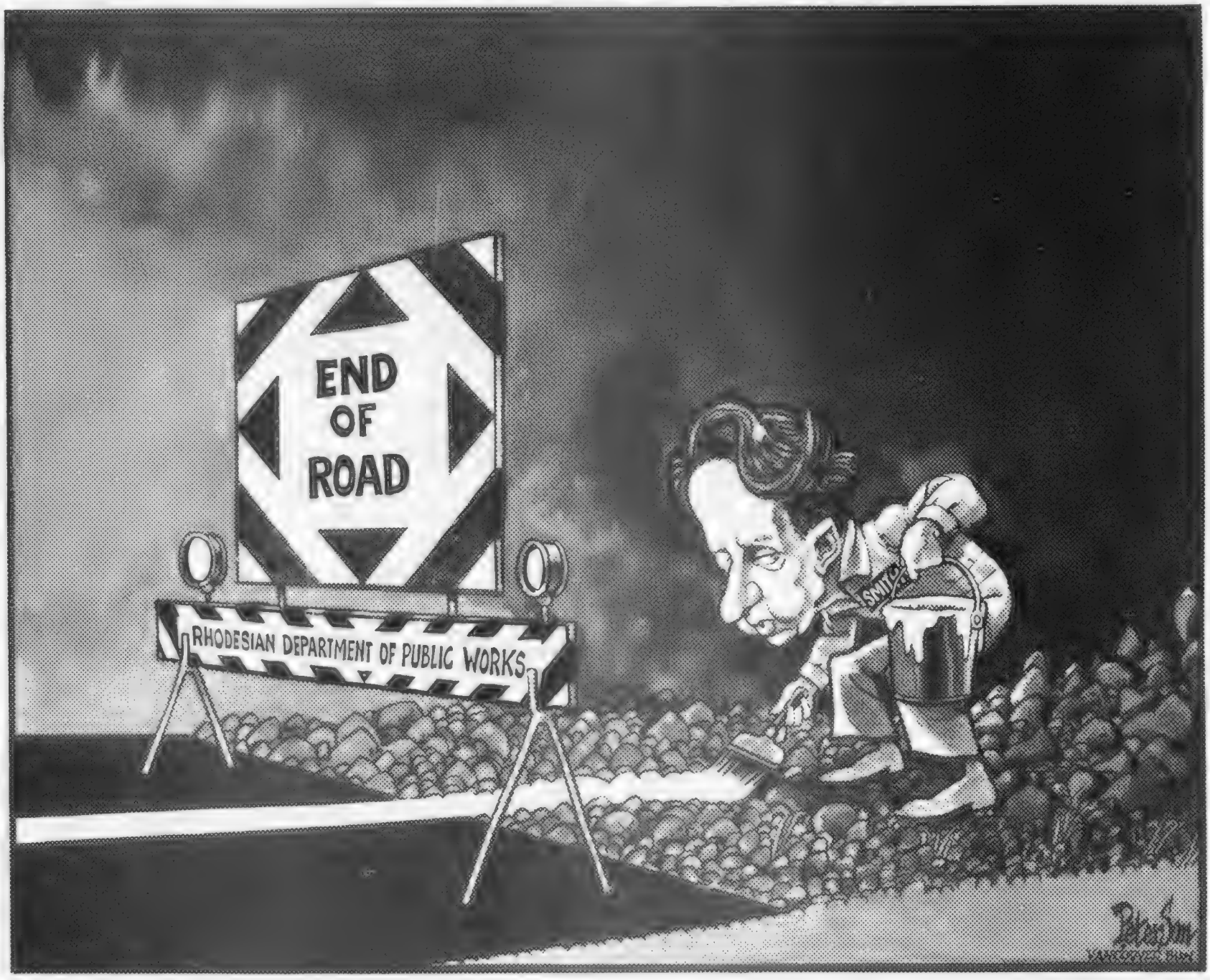
Roy: We're really out in the back beyond here on the west coast. I'm a member of the Association of American Editorial Cartoonists. There is a yearly convention which is normally in the U.S.. I usually get to that meeting. The paper will pay the travel costs to these meetings. Some of the American cartoonists may think the Canadian cartoonists are very clannish, but the only time many of us get to meet each other is at these conventions in Washington, D.C., or someplace like that.

Doug: What do you see in the future?

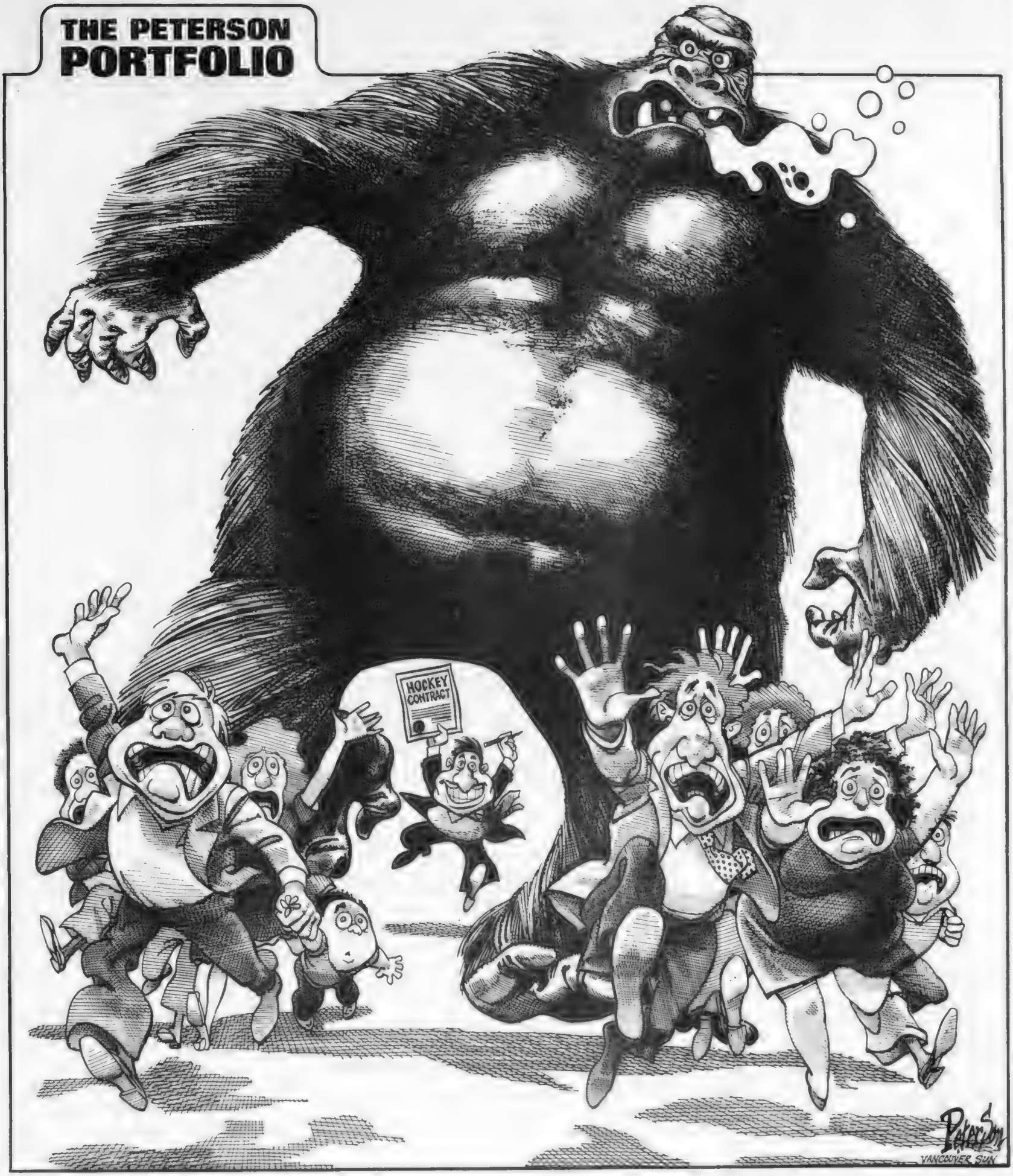
Roy: The next couple of years will be very interesting times. It is said to live in interesting times is the best of all lives. Editorial cartoonists breed on political and national disasters. Not natural disasters, but national disasters and unfortunately, or fortunately, it's going to be a very interesting couple of years ahead.

Doug: If there's a large number of people just looking at the pictures in the paper, their knowledge and opinions about what's going on in the country may come from the editorial cartoons.

Roy: A lot of damage can be done if the cartoonist is just shooting off his mouth, but then I guess that's what cartoons are all about. Cartoons, I've always thought, are a personal statement and I think most people recognize it as that.



THE PETERSON PORTFOLIO



Doug: Do you personally have any future hopes or plans?

Roy: I'd like to concentrate more on editorial cartooning. Being a jack-of-all-trades is very interesting and a lot of fun, but I would like to concentrate in one area. There's never enough time to give to one project.

I'm very fortunate to be doing what I've always wanted to do. ●

ANIMATION

GRIM NATWICK is a noted pioneer animator who got into animation in the silent days when an animator had to master the art of pantomime. He animated for Max Fleischer in New York, for the Ub Iwerks Studio in Hollywood, and then for Walt Disney. His art training in Vienna helped him in animating a large part of the Snow White character. After that he went back to the Donald Ducks and the Mickeys, and had a short sequence in The Sorcerers Apprentice—Fantasia. During his later career he worked on the feature length 'Gulliver's Travels' for Max Fleischer's new studio in Miami, was with Walter Lantz's Universal Studio, with Steve Bosustow's UPA studio, and with the Bob Lawrence Studio in N.Y.

It is interesting to contemplate the virtues and limitations of the greatest artists of past centuries and wonder—just wonder how they would have done seated at an animation drawing board.

It is not my opinion that animators are necessarily great artists. It is my belief that they are artists, each with a special talent,—a talent for feeling movement and interpreting that movement through coordinated drawings each of which must resemble in every detail the character or characters animated. An animator's skill lies not only in fitting drawings together coherently but in giving those drawings personalities that inspire audience acceptance.

Could Rembrandt have been a successful animator?

No! Rembrandt could not have animated. He was a giant. He was a dwarf. For his inspiration he reached into the clouds, but he never learned to jump rope or play marbles or laugh at clowns. Animators laugh at clowns, they jump rope and they play marbles.

There are two vital qualities in animation. One is its natural adaptability to miming, to clowning, to buffoonery, to wit and to humor as we accept them today. More than anything else animation is built on principles of movement, of action and of being alive.

There is very little humor in the work of the Great Dutchman, and even in his superb masterpieces, his subjects are obviously posed. Figures in a Rembrandt painting would seem 'frozen' if placed beside a work by the American artist, Charles Russell. Rembrandt's contemporary, Frans Hals, painted people who were filled with animation. The characters in paintings by Pieter Brueghel, the Elder, had movement, a living quality that escaped the Great Master of Amsterdam.

Today Brueghel could be an animator at the Mickey Mouse Palace in Burbank. Rembrandt Van Rijn would, I suppose, be painting portraits of the Hollywood Elite at prices that are usually paid only to professional basketball players or tennis stars.

Inconsidering the great painters it is impossible not to think of the fantastic Pieter Paul Rubens, the Flemish Master who often has been given a low rating because his nude nymphs look like huge cream puffs sculpt into female shapes. Pink paint was cheap in Ruben's day and the Flemish beauties that he painted were mostly golden-haired and rosy-cheeked. From a distance some of his paintings resembled huge plates of Italian spaghetti. On closer view they become transformed into vivacious members of a weight watchers club.

Rubens, however, had an amazing feeling for action. He painted virile horses, ferocious lions, and the pink avoirdupois of his lady models was never dormant.

He could have matched the best of Hollywood's animators had he lived in the GOLDEN years of animation. Unhappily, he did not.

Can you imagine Michelangelo trying to animate Betty Boop? Sometime in his mid-thirties the great Florentine began to draw women who resembled professional weight-lifters. His Eve, painted on the ceiling of the Sistine Chapel, could have played defensive tackle on the L.A. Rams football team.

It is possible that animating the impish Betty Boop could have given him trouble but the Renaissance Superman could have been a remarkable animator. Walt would have enjoyed having him on his staff at the Old Hyperion Studio during the Fantasia years.

Animating characters like Zeus and Vulcan or the Devil in "Bald Mountain" would have been just short beers and skittles for the astounding genius of the High Renaissance. He may not have done better animation than Bill Tytla but he could have been one of the "Nine Old Men" at Disney's—a hall-of-famer for sure!

You can follow the action of Zeus in sequence on this and on the next 3 pages. (From Fantasia)

Walt Disney Drawings courtesy David R. Smith, Disney Archivist

Peasant Dance' by Pieter Brueghel

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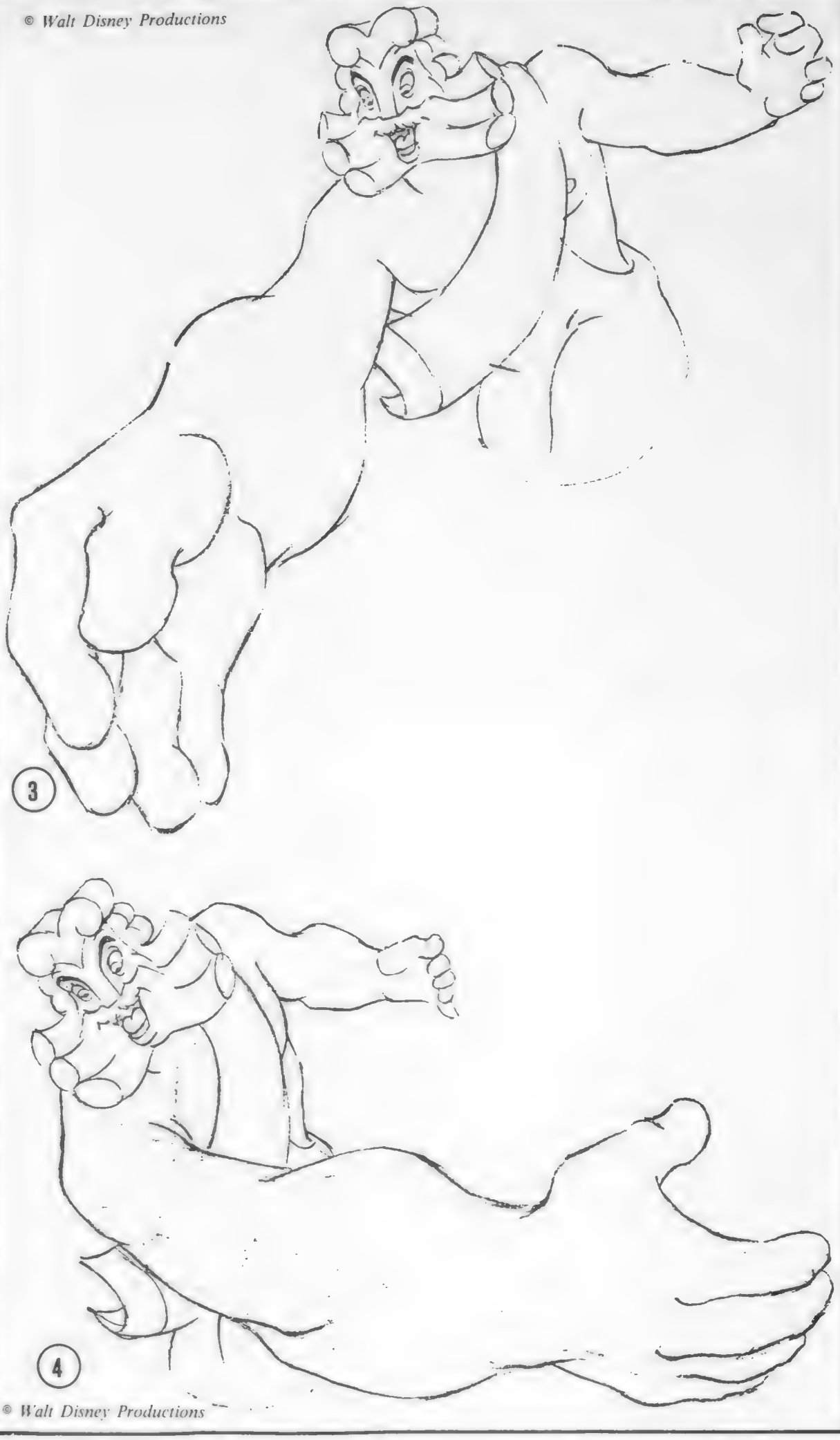

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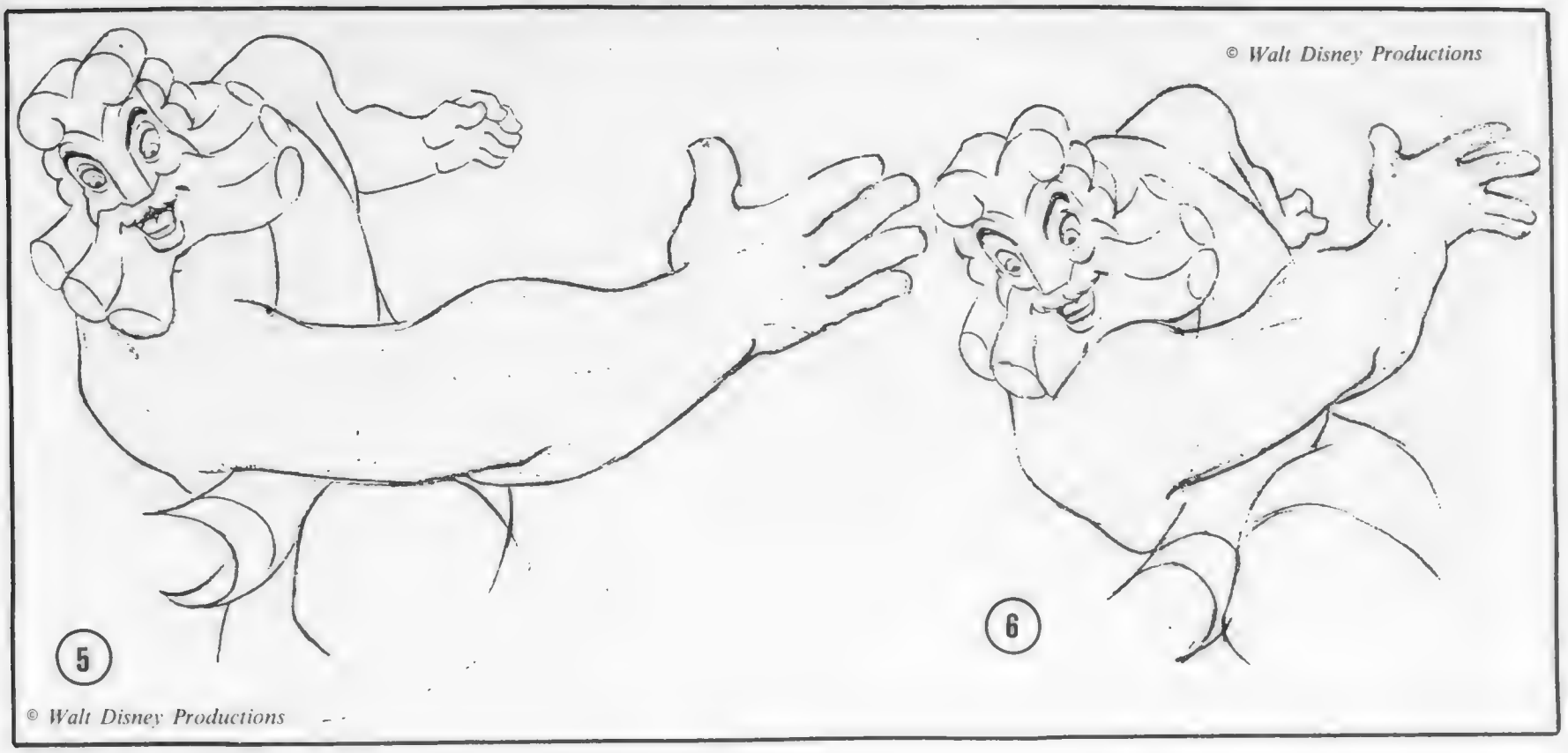

Drawings by Jean Antoine Watteau

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WALT DISNEY'S
"FANTASIA"
Technicolor® Released by: Buena Vista Distribution Co., Inc

The girl centaur created by Fred Moore.

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How would the remarkable Leonardo Da Vinci have felt about modern animation? When we think of him we think of his classical Mona Lisa or perhaps of his masterpiece, The Last Supper, a supreme study in perspective. Could a mind of this magnitude become interested in animated cartoons? Perish the thought! Here was a designer of war machines, not a dreamer.

Yet a casual glance at his hundreds of sketches convinces one that he almost did animate in his analytical drawings of clouds and water and wind patterns. His design for the Battle of Anghiari was filled with imaginative action-drawings of men and horses.

Modern animation would have delighted the ingenious Leonardo.

During the glittering years of Louis XIV and Louis XV the walls of aristocratic France were adorned with life-sized paintings of calisthenic nudes that anticipated Playboy magazine by two centuries. One artist of that period decided to paint women with clothes on. His pictures sold anyway. This artist was Jean Antoine Watteau.

Watteau had an innate feeling for movement, especially in his sketches. His people seemed alive. Had he lived in Hollywood in the late 1930's, Watteau could have contributed effectively to the svelte animation in parts of Fantasia. He could have been a great animator. Of course, during his lifetime, the animation camera had not been invented.

It is a case of the right man living in the wrong era; especially where animation is concerned.

How about Picasso?

Picasso? Bingo! that swinger could have animated Goofy as well as did the astute and gifted Art Babbitt. The magnificent Pablo was a man of many moods. One day he was Lautrec; the next day he was Renoir. He had his Blue Period and his Pink Period. In 1906, he painted Les Demoiselles D'Avignon. This started his caprice with Cubism. He cut a few capers with Collage, he flirted with Fauvism and he built statues with parts of bicycles, beer tins and broken pop bottles.

By the time animation reached Paris, he was le Grand Picasso. He was then into painting distorted females that came out like large jigsaw puzzles pieced together by an inebriated platypus.

Animation would have fascinated the eccentric from Montmartre. He had a perfect mind for an animator; a mind that could relate to Popeye, Tweetie Pie and the Roadrunner. He would have enjoyed animating. Of course, the pay would have irked a billionaire.

Why does the witty Salvador Dali end up in the "No" list? The bombastic Basque has fantasy. He has a flair for the unusual. He is an excellent artist. He would seem to fit perfectly into the milieu of the animated cartoon.

It just happens that Salvador Dali was on the Walt Disney payroll for several months. Many cryptic bon mots, many pearls of Iberian wit issued from his superbly mustachioed lips during this time; but it is not recorded that he showed any great wish or inclination toward becoming an animator. His swagger stick talent apparently could not adjust to the special patience needed in animation.

Dali rode his jewelled stallion into a golden sunset of his own designing. Animation is a down-to-earth kind of art. Much of it is like husking corn or peeling potatoes. It is not a job for prima donnas.

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Past centuries of British Art do not bring into focus any special painter who expressed a feeling of movement. Wm. Hogarth, 1697-1764, came nearer than anyone else. In his series of paintings, The Rake's Progress, there were some action poses.

England was a nation of polite, aristocratic, portrait painters, most of them painting in the neo-classical manner. The British even dipped into the talent pool of Northern Europe and came up with Hans Holbein, the Younger, 1497-1543, and with Anthony Van Dyck, a Rubens protege who came to England in 1632. These two artists set a pattern in portrait painting that flavored British Art for two centuries.

We will always enjoy Holbein for his austere portraits of King Henry VIII. Holbein painted history into a face—static history. His figures did not move. Holbein could never have learned animation, but he would have been the greatest clean-up artist that ever sharpened a Blackwing pencil. Wow! Every line in his sketches is a line of poetry.

England, as a nation, is immersed in active sports; horse racing, football, cricket and tennis. It would seem that more movement would find its way into its art, but it has not.

Yes, these artists could have been successful animators: Michelangelo, Goya, Remington, Charles Russell, Pieter Brueghel, Picasso, N.C. Wyeth, Harvey Dunn, Howard Pyle, da Vinci, Rubens, Phidias, Delacroix.

No, these artists could not have been animators: Velazquez, Titian, Van Dyck, Holbein, the Younger, Gilbert Stuart, Charles Dana Gibson, Dean Cornwell, Whistler, Andrew Wyeth, Manet, Raoul Dufy, John Sargent, Rembrandt, Dali.

It would be easy to add many names to these lists. I shall not. This commentary is only an inquisitive jog into the past; an inquiry into the minds of some of the former giants in the World of Art. What sort of minds did they have?

Lautrec and Degas both loved horses. They were devotees of the race track. They loved dancing and the theatre . They painted dancers and horses in action. It seems logical that they would have enjoyed animating.

The Great Art Resurgence in France, (sometimes called a Renaissance), began about 1850 and lasted into the 20th Century. It embraced scores of famous painters. Except for Picasso, Lautrec and Degas, none of them could have been animators.

Good animators are human stop watches. They have a built-in time sense. They know how long it will take to move a figure from one place to another in a given area. More importantly, they know how long it *should* take. ●

MILTON CANIFF

© Field Enterprises, Inc., 1975

FROM SUMMER TO SUMMER

Jud=

This is one of those pleasant promotion-pub twists things that come in over the transom now and then.

I first heard of SUMMER BARTHOLOMEW when she was MISS CALIFORNIA. Then, when she became MISS U.S.A.—and told the media how she was named—it started a pleasant chain of events.

I invited her to come to the studio when her year of reign was done. She accepted.

About the time she was turning over the crown, SUMMER CANYON 'disappeared' in the strip and I planned the page (enclosed) and asked MS. B. if she would care to make her visit a promotion/news story to precede the release date. She flew down from Merced, California and we had a pleasant go-round.

It got a nice play in the CANYON client newspapers.

Best, Milton-

STEVE CANYON
by MILTON CANIFF
STEVE KNOWS THAT GIVING IN TO HIS GRIEF AND ANXIETY OVER SUMMER ...
...IS EXACTLY WHAT THE OPPOSITION HOPED TO BRING ABOUT BY KIDNAPPING HER!

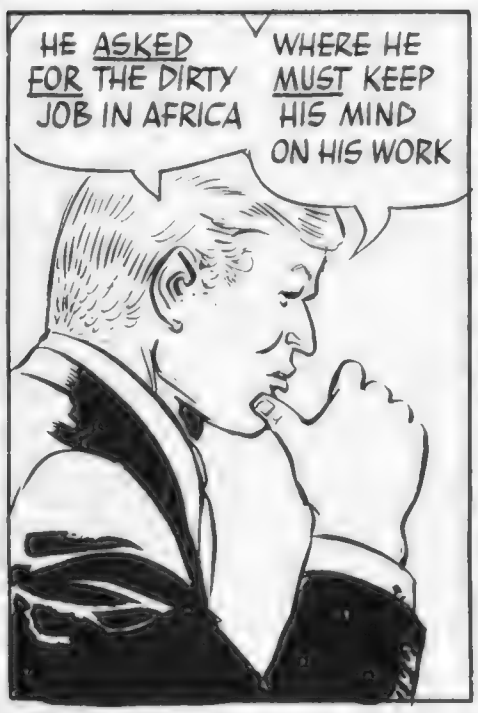
Cartoonists often complain that their comic strips and panels aren't being promoted vigorously enough by the newspaper syndicates which distribute their features. On the following few pages you will see a good example of how a little ingenuity on the part of the cartoonist himself can remedy this situation.

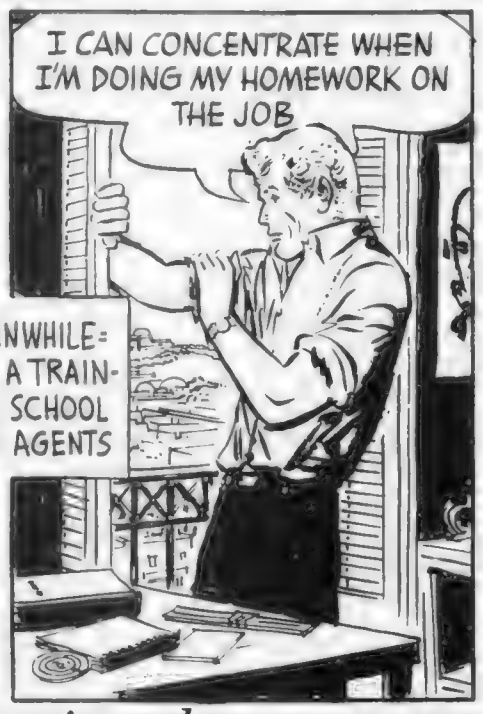
First of all, a little background: the character, Summer Smith, who first appeared in Milton Caniff's STEVE CANYON strip in 1947, had married a man named Olsen, had his child, became a widow, and finally married Canyon.

About 25 years ago a mother in Merced, California, who couldn't think of a name for her new baby girl until the child was six months old, finally named her 'Summer' after Milt Caniff's character. She became Summer Bartholomew, and in the spring of 1975 was chosen as 'Miss U.S.A.' in the beauty contest at Niagara Falls. It developed that she had long had a whimsical desire to meet Steve Canyon, the intrepid pilot! At this point — enter Milton Caniff!

Canyon is distributed by the Field Newspaper Syndicate and by King Features Syndicate.

SUMMER BARTHOLOMEW





Strip continued on next page

'Miss U.S.A.' — Summer Bartholomew — embraces Caniff in his Palm Springs, California studio. This photo, along with the others on these pages, was picked up by a great many Canyon client newspapers around the country. Here Summer Bartholomew is hugging a life-size cutout of Steve Canyon.

34 *Continued from previous page.*

Caniff and Summer — Milt's Palm Springs studio.

Cartoon Personality In Cross-Country Race

© Field Enterprises, Inc., 1977

And we thought you'd like to hear about an adventure involving another one of Milton Caniff's STEVE CANYON characters. With the current attention being paid to real-life *versions of various comic strip characters, such as Orphan Annie on Broadway, Joanie Caucus at Berkeley, etc., here's a story of Milt Caniff's Bitsy Beekman and how she makes it to the very last Powder Puff Derby. But let Caniff tell it in his own words:*

Bitsy (Peggy Noltensmeyer) is actually a licensed pilot.

Milton Caniff sees BITSY off on the last Powder Puff Derby. Bitsy is Peggy Noltensmeyer

By MILTON CANIFF

When BITSY BEEKMAN first appeared in STEVE CANYON, I heard from lady pilots around the country, asking why she didn't enter the annual ALL WOMEN'S TRANSCONTINENTAL AIR RACE (Powder Puff Derby). It was hard to explain that, since I was working nine weeks ahead of publication, there would be no way of knowing the result of the actual contest so far in advance. Finally, in 1969, I hit upon the idea of having BITSY and POTEET fly the course backwards, as many of the girls do en route to the west coast starting place. (Washington Dulles to San Diego that year).

Along the way the fictional fliers were diverted by a call for help (Mayday) and turned back to offer aid. The distress plea was a fake but I was saved from the unpredictable. An interesting sidelight: In the actual 1969 race, Joan Steinberger, well up ahead in the running, picked up a *real* distress call from one of the other contestants and sacrificed her chances of winning by dropping back to help her sister pilot in trouble. She is still called BITSY STEINBERGER by the flying sorority. Champion Spark Plugs printed up the complete 1969 BITSY sequence of STEVE CANYON and presented copies to all the contestants. Every year since, BITSY has been invited to 'fly' the race. I had no new gimmick to get around having to draw the finish nine weeks before it happened, so I always fell back on the excuse that BITSY was so broke she did not have the price of a stamp to apply for an entry form.

In 1977 the final Powder Puff was announced as a sort of commemorative race for the Smithsonian to honor the women who had flown the coast-to-coast route for 30 years *without a fatality!* The kiss-off contest would be over the original 1947 course of Palm Springs to Tampa. My lady pilot friends insisted that since they were bringing the starting point right to my doorstep, the least I could do would be to allow poor little BITSY to be in the Big One. I couldn't repeat the 1969 plot, so we decided to have an actual live BITSY in the lineup instead of the paper doll.

An inflexible rule of the Derby is that anyone who flies in the race, even as a passenger, must be a licensed pilot. This ruled out Linda Morrow, my original BITSY model, who can do a lot of things, but actually chauffeuring a Piper Cherokee is not one of them. We set up a contest among the qualified Buzz Babes for a look-alike to impersonate MS. BEEKMAN. The required response was photos of the ladies dressed in B.B.'s uniform as I draw it. We had a slew of entries and I picked Peggy Noltensmeyer of Gladstone, Missouri to do the honors for CANYON and company.

The ATCO people in Long Beach, California, and North Star Aviation in Palm Springs, supplied duplicate Piper Cherokee airplanes all dressed up as Bitsy's Bug and my little girl was ready to make history.

All along the race route client newspapers and TV stations whooped it up for BITSY. Ms. Noltensmeyer said she was sorry to end the masquerade and hang up the blonde wig and Confederate cap when the flying show closed in Tampa. In all the years of the All Women's Transcontinental Air Race only one man was ever allowed to fly along with the dames. Bill Mauldin, himself a licensed pilot, was on assignment from Sports Illustrated one year to cover the all-chips-down competition. When he dropped out before the finish and went commercial to the terminal point, the no-nonsense lady jocks gave him a hard time for not having the macho to hack the distance. These formidable Distaff Doolittles are great company, however. When they asked Mauldin to come back as a greeter when the armada landed in El Paso on this last go-round, he accepted—and they picked right up beating his head in for his abort all those years before.

And one afterthought: Cartoonists seem to gravitate to the Powder Puff Derby. In the next-to-last race, Mrs. Charles Schulz flew as co-pilot with her *mother* as pilot. Their aircraft was sponsored by the skating rink in Santa Rosa, California which is advertised as "Snoopy's Home Ice." ●

MILTON CANIFF
6/15
...THE CONCLUDING FLIGHT OF THE ALL-WOMAN TRANSCONTINENTAL AIR RACE WILL BE RUN FROM PALM SPRINGS, CALIFORNIA, TO TAMPA, FLORIDA, ON JULY 1-4, 1977.
THIS WAS THE ROUTE OF THE FIRST POWDER PUFF DERBY IN 1947...

This STEVE CANYON strip appeared on June 25, before Bitsy was rescued as Milt Caniff describes in this story.

Drawing courtesy 'The Desert Sun' -- Palm Springs

© Field Enterprises, Inc., 1977

ed as

Ray Dirgo at his drawing board

Circus Cartoonist

The circus has been a recurring theme in the comics, both humor and adventure strips, comic books and even magazine gags. However, Ray Dirgo has taken his love of the circus and made it the fundamental thrust of his career. Over the years, and without any extensive public relations promoting, Ray has become one of the most famous circus illustrators and cartoonists in America. He has done extensive commercial and filmstrip work for leading industrial accounts. Also he was a mainstay in the production of the Hanna-Barbera series of comics published by Charlton Comics. Ray was interviewed by Cartoonist PROfiles in the studio at his home in Bridgeport, Conn.

Q: Although you are best known now for your circus cartoons and illustrations, I think the Hanna-Barbera work you've done might be a good place to begin. You were right in at the beginning when Charlton Comics received the rights to publish that line of humor comic books. Would you please tell our readers about those early days?

DIRGO: I started in at Charlton almost by accident. I was interested in finding something new to do and my son met a fellow who cartooned for Charlton Comics. I think it was spring 1969. Charlton is located only about 10 miles north of Bridgeport in Derby, Conn.

I don't know why but the day I drove up there for the first time was a terrible stormy and rainy day. I was ushered in to see Sal Gentile, then editor of their comic book line. He hadn't planned to see anybody that day, but he decided I should be seen if I was willing to travel on such a rotten day. Sal and I talked and he showed me their plant. During the tour we ran into Joe Andrews who used to be in the engraving department of the now defunct *Bridgeport Herald* where I did a lot of cartoon work over the years. He told Sal, who'd never met me before, that he'd guarantee that I would give them super black lines and that I should be hired on the spot. I left with the script of, I think, *Timmy the Ghost* to do.

The first barrage of work came in summer 1969 when Charlton Comics signed to do the Hanna-Barbera comic line. Sal assigned me to write and draw the covers for the first seven comics of that line they published. They included: *The Flintstones, Magilla Gorilla, Huckleberry Hound, Yogi Bear, Quick Draw McGraw, Top Cat,* and *The Jetsons.*

In the beginning I did most all *The Jetsons, Top Cat,* and *Magilla Gorilla* books too. The *Top Cats* often required the shoe horn style of cartooning because the scripts were constantly putting six cats and a policeman in one panel.

The flow of Hanna-Barbera work for me was incredible. Charlton imported a lot of the artwork from Mexico. Maybe it's because of extended siesta time, but they had many problems with late work. When that happened I got more work.

After awhile Sal decided to have me specialize in *Yogi Bear* and *The Flintstones.* Next thing I was writing as well as drawing the books I did. I think kids deserve quality in a comic book. By doing both the writing and the drawing, I was able to insure that the stories with my name on them were of top quality in the writing and not hackneyed repeats of the same old stuff.

Q: With such a schedule you must have had quite an organized technique to do art for these books. Would you please share it with us?

DIRGO: Sure, the way I work is first to pencil all of the 22 pages of art. This included pencilling in the lettering. Next I inked the speech balloons and borders on the whole book. Then all the pen work was done, again for the whole book, followed by all the brush work. I know some guys who like to do a complete page at a time, but this way I really got into the rhythm of drawing the book.

I used a #3 Winsor-Newton brush for the inking with brush. Cleaning up with eraser and a little white paint when needed was last. I'd found if I worked about five and a half hours a day, it'd take me around 10 days to do a complete book. Of course in the beginning when I had a heavy schedule the hours were longer.

Q: I imagine given your background, the fact that you love the circus isn't that unusual. Please tell us how you came to blend cartooning and the circus in terms of your early years?

DIRGO: I was always known in school from grammar school on as the kid who could draw. Those days, if you didn't plan to go to college, you learned a trade. In high school several of my friends decided to enter the printing trade. This was before the days of quick copy centers and photo offset and press type and the rest. Back then printers often desperately needed the

Cookhouse of the Clyde Beatty-Cole Bros. Circus.

talents of an artist. I never lacked for money in high school. The printers loved me. I did art and because I was a kid, it didn't cost them much. I'm the youngest of a large family and my parents and brothers and sisters all encouraged me. My Dad worked in one of the factories in Bridgeport and he was proud of me. He'd say, "Ray's making money and he doesn't have to go to work." He built me a studio in the basement of our house when I was still in school.

This encouragement was very important to me. I am 14 years younger than any of my brothers and sisters so being the baby of a family didn't hurt.

Bridgeport was a circus town and I started hanging around the circus and circus people when I was about 11 years old. P.T. Barnum used to live in Bridgeport and at one time was mayor. Tom Thumb was another Bridgeporter. The old Barnum & Bailey Circus winter quartered in the city. Then from 1919 until 1925 the combined Ringling Bros. & Barnum and Bailey Circus called Bridgeport home. Some of the kids I played with came from show folk families. When I was a kid we used to play on the old trapeze rigging that the family of a friend used to have.

In those days not just one circus came to town. During the summer maybe four or five would. Circuses liked to play Bridgeport because the circus people usually had friends and acquaintances here.

I learned the ropes on how to behave on a circus lot from Fred Bradna who was ringmaster on the Ringling show for many years. Through him I met the clowns and became friends with Merle Evans the famous bandleader. I'm not talking about circus as it is now in arenas or small canvas shows. I'm talking about huge circuses under canvas in their glory days in the 1920s and 30s and 40s. It really made an impression on me.

If a clown brought you into clown alley you were welcome. The late Felix Adler was especially kind to me.

I'd sketch of course but often I made a practice of ripping off the sheet and giving the cartoon to the person I'd drawn. Consequently I gave much of my early stuff away. I still give a lot of my drawings to the show people because I feel that too often they're imposed upon by artists and photographers who take more than they give when they visit a circus.

The art advertising circuses has always been terrific. As a kid I used to copy the different posters and cut them apart and make new designs. I also copied the art in the comic strips of course. *Krazy Kat* was on the top of my list for copying, followed by *Wash Tubbs* and *Mutt and Jeff*. At that time actually doing work professionally for any circus was a dream.

For many years my circus art remained in the background sort of like a hobby. Though the show people knew my stuff extremely well, the general public has only been seeing it published in other than circus publications within the last decade. Currently my work appears in the weekly trade publication *Circus Report* and the circus fan publications *White Tops* and *Southern Sawdust*. I also designed the official decal for the Circus Fans of America.

Ringling Bros. and Barnum & Bailey Circus hired me to do a cartoon montage for their 106th edition. They have two units, the "Red" and the "Blue." Each tours the country for two years, covering one list of cities the first year, and an entirely different route the second year. So my montage has been circulating from January 1976 through all of 1977.

Most recently I've done a number of letterheads, window posters, and newspaper ads for circuses still under canvas.

Q: I know it's easy for you to get carried away talking about the circus. But first how about finishing telling us about your art education and such?

DIRGO: Well when you're a kid and everybody likes your stuff you don't realize how bad it is until you get some real criticism. This was done for me by Max Heisler, a fellow who lived several houses down from us who created the art for the inside of cigar boxes for a living. Bridgeport had a lot of cigar companies in that period.

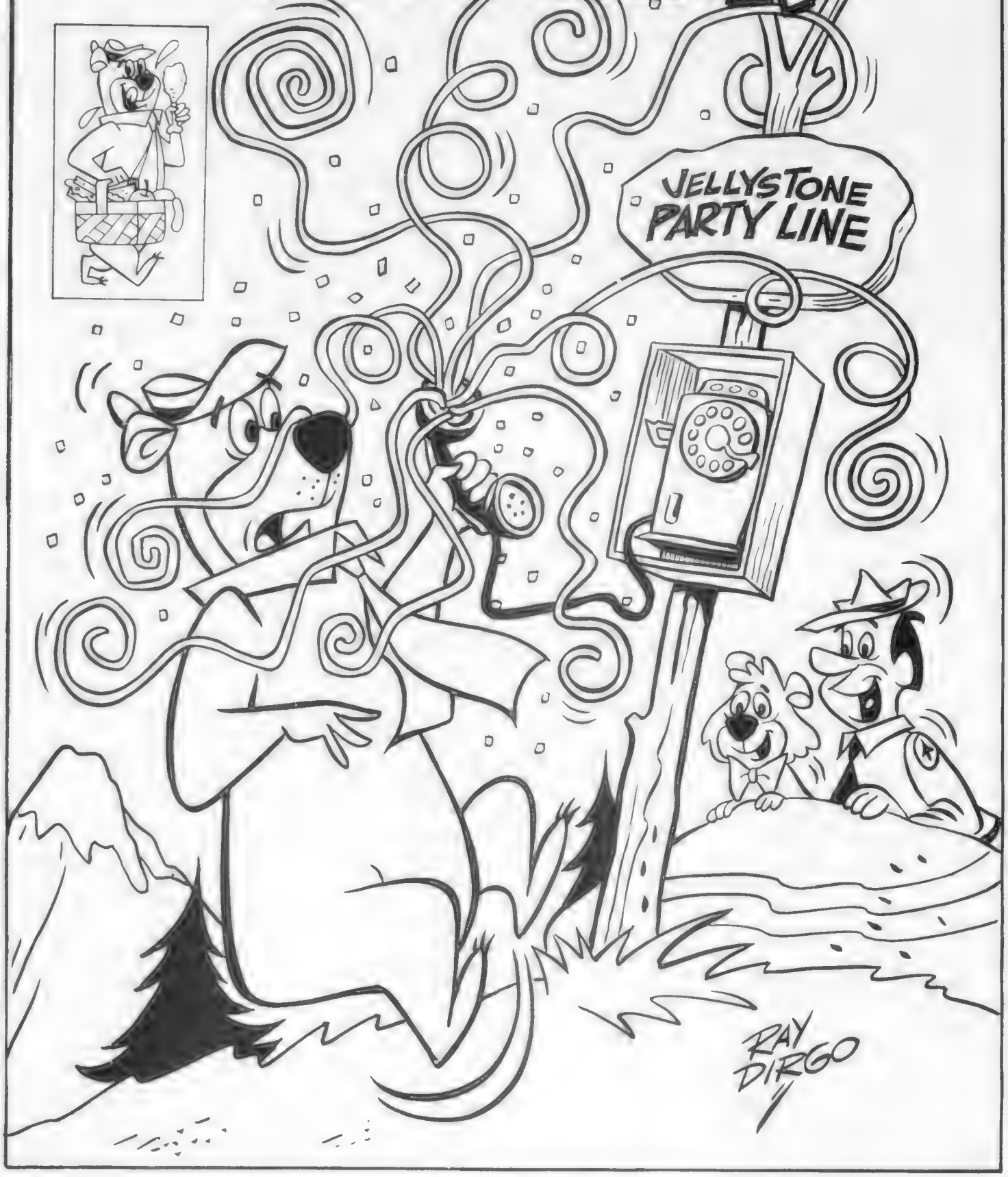
I worked freelance for printers for a year after high school and then entered Pratt Institute in New York City. I should mention in high school I knew both Walt Kelly and Al Capp. At one time or another we all took art from Mr. Jesse Beans at Warren G. Harding High School.

Back in high school, Walt Kelly was a tall thin string bean of a fellow. His artwork was more like that of a cross between Roy Crane and Percy Crosby, than the style he became famous for. That seemed to me to develop after his time at Disney. I remember Al Capp as a

ALL NEW

a Hanna-Barbera Production

YOGI BEAR



The clown alley of the Clyde Beatty-Cole Bros. Circus is the last in the United States still housed in a traditional canvas clown alley tent.

The wedding of Ron and Sandy Severini of Ringling Brothers and Barnum & Bailey Circus took place in center ring of the Los Angeles Coliseum.

fellow always full of jokes.

When I went to Pratt, the teachers suggested I take the commercial art course. I had been lucky enough to have been tutored in lettering by an art professor from Yale who was a friend of my high school art teacher. I kept on freelancing while in school. This will make some people cry, but we'd go down to the second hand bookstores and for a few pennies buy old Rube Goldberg drawings and stuff by other cartoonists. Then we'd copy their lines with new ones of our own right on the original. Paper was expensive so we'd then turn them over and use the backs for new drawings. Of course it wasn't all work at Pratt. Sometimes we'd take off for The Palace Theater or Minsky's. New York really was the Big Apple then, not the wormy apple.

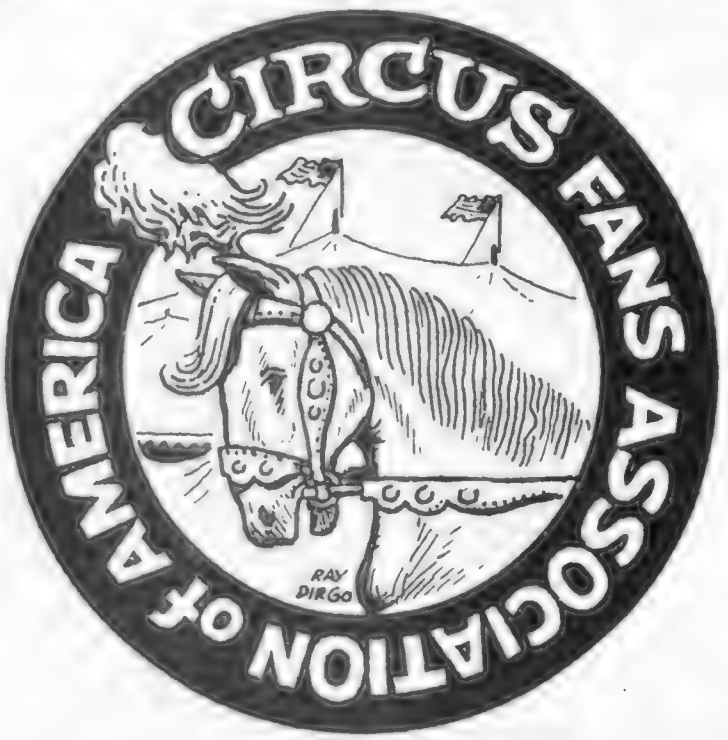
When I left Pratt I did commercial art and cartooning for Read's, a local department store, and briefly on *The Bridgeport Post*, before settling in at *The Bridgeport Herald* as cartoonist in residence. I did sports and editorial stuff, spot illustrations, in general anything and everything.

Through a friend of mine who worked as a copywriter in General Electric's Bridgeport plant that used to make major appliances, I got a job doing flip charts and cartoons to show their salesmen how to sell the new products. Although I kept doing the newspaper stuff, the work for General Electric and other industrial accounts that I developed in Connecticut was much more lucrative. I had a wife and son to support and for awhile industrial cartooning and commercial art was what I did.

When the art director from G.E. joined the New York ad agency of L.A. Whitney Associates, I picked up a lot of brochure and film strip work. The American Bankers Association, American Cancer Society and Weirton Steel of West Virginia are some of the accounts I remember. I have always been very fortunate. People have liked my work and I've never had to go knocking on doors. The agency has since closed but even then I never commuted to New York much. I guess I just like it in Connecticut.

My re-entry into a situation where pure car-

Eddie "Mother" Delham gained fame with his walkaround gag parody of Miss America.



F. Horn, the first documented black American clown, who toured with circuses in the 1850's.

tooning was all I did was with the Hanna-Barbera work. Now of course my circus work is the central point of my energy though I still do some freelance things for Charlton and enjoy doing them. With my circus work I vary from straight illustration to caricature to semi-straight cartoon style to out and out big foot style.

Q: Have you ever had a go at syndicated comics?

DIRGO: No, except I'm now circulating to syndicates a small two panel space-saver cartoon. It's a chuckle-a-day type of thing. As far as syndicates are concerned, I can discreetly say, "I am available."

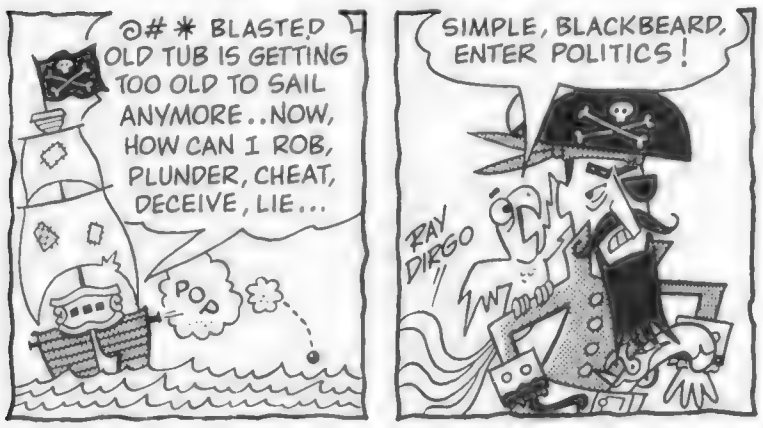
Q: I understand you have one massive ongoing circus project you've been working on. What is it?

DIRGO: Now I am working with writer Bill Crouch Jr. on *Clowning Around: The Illustrated Story of Clowns.* The clowns are the ambassadors of the circus and over the years I've known many of the greats. Also there is a need for this book. There currently is no fully illustrated book on clowns for adults. There are juvenile books, sure, but what about adults? As spin offs from this project we've gotten into doing magazine articles and all sorts of things. In fact we were guest clowns with both units of the Ringling Bros. and Barnum & Bailey Circus. If you want to know a thrill, it's being inside the clown car with 16 other clowns in center ring of Madison Square Garden, New York. It's quite a complex book and we're putting a lot of emphasis on primary research in areas others have overlooked.

As an artist the book project is a delight. I get to do everything from full color to little sketches for the margin. The text and pictorial matter work together creatively. We're not using any photographs because a drawing of a clown gag is actually funnier than a photo of the same gag. Bill is interested in American humor in general and for both of us it's mostly a labor of love.

I occasionally do special commissions for collectors and an area I want to become more involved in is paintings with a circus theme.

FROM TIME TO TIME


@#* BLASTED OLD TUB IS GETTING TOO OLD TO SAIL ANYMORE..NOW, HOW CAN I ROB, PLUNDER, CHEAT, DECEIVE, LIE...
POP
SIMPLE, BLACKBEARD, ENTER POLITICS!
RAY DIRGO

TO WRITERS

Immortal words, "a writer."
For you will never die.
Your books are in the classrooms
And Libraries, piled so high.

The Bible you have written;
We do not know your name,
But you will live eternqlly
In every home with fame.

You've jotted down the footnotes
Of history's every hour.
Is there another talent
With greater glory and power?

Ann Love

phil love

We are saddened to report that PHIL LOVE, who had been writing this very popular column in our magazine for a number of years, died on August 17, 1977. He had undergone surgery twice in the past 15 months for cancer, had just completed an article on his bout with the disease, and continued writing up to the day he died. We were always very proud that Phil, who had such a distinguished career as a newspaperman, took such delight in turning out his columns for CARTOONIST PROfiles. In fact his wife, Ann, was kind enough to tell us that "Phil's great love was to write your column—he loved your magazine and the many cartoonists he knew, felt at home when writing about them because it seemed so easy for him." We will miss him greatly.

The Washington Professional Chapter of Sigma Delta Chi is coordinating efforts to establish a journalistic scholarship in Phil's name and one of these will be awarded next June.

We are indebted to Phil's son-in-law, Ed Greene, for the following brief biography:

Born and educated in Baltimore, Md. While still a student at Calvert Hall College, Philip H. Love began selling cartoons, humorous articles, short stories, verse, and jokes to magazines and newspapers.

After serving as cartoonist-writer for Cartoons & Movies and Collegiate Wit magazines, joined Reading (Pa.) Times as reporter-cartoonist. Left to write and illustrate biography of Andrew W. Mellon, known in his time as "the greatest Secretary of the Treasury since Alexander Hamilton."

Joined Scripps-Howard's Baltimore Post as rewriteman; doubled in brass as book-review editor, drama and movie critic, feature writer.

Joined Washington Star as reporter, covered every kind of assignment from accidents, murders, and riots to White House and Capitol. Investigated police third-degree practices, resulting in retirement of some officials, prison sentences for others. Uncovered new evidence in murder case that prompted President to commute sentence of man about to be electrocuted.

Became assistant city editor, feature writer, associate Sunday editor. Established and edited Overseas Edition. Developed old-fashioned rotogravure section ("brown sheet") into modern Sunday magazine. In spare time served as Lecturer in Journalism at George Washington University, wrote column for Star, ghosted columns for McNaught Syndicate, covered special assignments for Toronto Star Weekly and Philadelphia Inquirer Sunday magazine.

Became features editor for Evening and Sunday Star. Directed features desk, business-finance desk, real estate section, religious news section, teen magazine, women's section. Established and directed daily Action Line column and Sunday Action Page. Supervised procurement and use of ROP color.

Wrote monthly column on comics and their creators, published in paperback book by Metropolitan Sunday Newspapers as PHIL LOVE TALKS OF THE COMICS.

Started weekly humor/human interest column, "On the Side," which was soon picked up for syndication by North American Newspaper Alliance and retitled LOVE ON LIFE.

Switched to McNaught Syndicate, then established Love Syndicate to distribute LOL and other features.

Columnist for Cartoonist PROfiles magazine, consultant on newspaper comics and otherfeatures, lecturer on various subjects.

Member: White House Correspondents Association, National Press Club, American Association of Sunday and Feature Editors, U.S. Senate and House Press Galleries, and Sigma Delta Chi, the society of professional journalists.

Listed in: International Who's Who, Contemporary Authors, Literary Market Place (LMP), Hudson's Media Directory.

Roy Crane
SCRAPBOOK

WHAT IT TOOK ME 25 YEARS TO LEARN ON HOW TO DRAW GIRLS EASIER, LIVLIER AND BETTER.

1. THE BEAN-SHAPE PRINCIPLE MAY BE GREAT FOR GETTING ACTION IN MEN, BUT IT **DOES NOT** APPLY TO WOMEN SIMPLY BECAUSE A WOMAN'S TORSO IS DEFINITELY **NOT** BEAN SHAPED.

TO DRAW THE FEMALE FIGURE SIMPLY AND EASILY, **THINK SIMPLY** AND IN **CURVES.**

DIVIDE THE FIGURE INTO TWO SHAPES, UPPER BODY AND LOWER BODY, MEETING AT THE WAIST.

BE THEATRICAL!

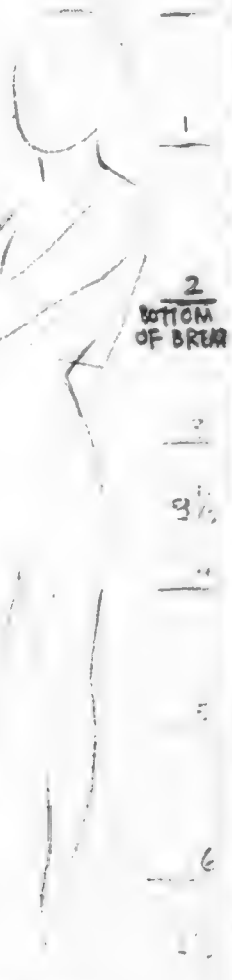
CIRCLE OR OVAL FOR HEAD

UPPER BODY IS A TRIANGLE. IT'S SHAPE CHANGES ACCORDING TO VIEW

LOWER BODY IS SORT OF A WILLOWY, TAPERING CLOTHESPIN.

THE WALL FLOWER SITS UNNOTICED IN A CORNER BECAUSE SHE DOES NOTHING. THE ACTRESS ATTRACTS ATTENTION BECAUSE SHE'S PRETTY, WELL-DRESSED, WELL-GROOMED AND KNOWS ALL THE TRICKS FOR STEALING THE SHOW. WHAT WE NEED IN OUR STRIP ARE ACTRESSES, NOT WALL FLOWERS.

8 HEADS HIGH -- TOO TALL FOR STRIP.



2
BOTTOM OF BREAST

SIMPLIFY ADD REFINEMENTS

WHILE THIS MAY BE A SHORT CUT, THERE'S NO **EASY** WAY TO DRAW A PRETTY GIRL. YOU'STILL HAVE TO SWEAT IT OUT AND USE A LITTLE MIDNIGHT OIL.

WHAT THINKING SIMPLY MEANS:

IT MEANS LOOKING FOR THE GRACEFUL, FLOWING LINE...

...THE LIVELY POSE.

ONCE THE GRACE & SIMPLICITY HAVE BEEN CAPTURED, YOU'RE ON YOUR WAY.

THEN CHECK, MEASURE AND ADD THE REFINEMENTS.

ON LEGS: IF THEY'RE WORTH DRAWING, THEY'RE WORTH GLAMORIZING

GRACEFUL CURVES... SMALL, NEAT ANKLES AND FEET WITHOUT BONES

PEG U. S. PAT OFF
©1927 BY NEA SERVICE, INC

A she to bel the

I have wondered what made these children set forth on this unromantic path.

DOGS and P

In Issue #35 we published some photos and some comments about Charles Schulz' trip to England this past August to watch the Wimbledon tennis matches. On that occasion Snoopy's creator had a very pleasant meeting with Alex Graham, of 'Fred Basset' fame, whom we PROfiled in Issue #30.
And now, as we promised, here are conversations which our regular correspondent, Keith Mackenzie, the ART Editor of the London Daily Mail, had with each of these famous cartoonists. We might add that although Graham mentions a point or two that he made in our previous story, the bulk of his talk with Keith has to do with a comparison between the two dog heroes. 'Peanuts', of course, is distributed by the United Feature Syndicate, and 'Fred Basset' is distributed by the Associated Newspapers Group Ltd., and by the Field Newspaper Syndicate.

To begin with, here is Keith Mackenzie's conversation with Charles Schulz:

Mackenzie: I'd like to talk about Snoopy because he seems to be the one who's emerged out of PEANUTS—the curious thing now is that he isn't a real dog, he's a person.

Schulz: I think one of the things that makes Snoopy work so well is that he's become so flexible. I can go in almost any direction with him but I will admit that now that he has become less a dog, I can't back up and do too many dog things. For instance it's too late for him ever to get down on four feet and trot around, so that sort of thing is out. But when this happens, you sacrifice these things for the progression you *have* made. He's much more flexible than the other characters and I think his personality is more developed, so he works very well.

Mackenzie: Did you foresee that Snoopy would become a leading character?

Schulz: No—I never think that far ahead. I rarely think farther ahead than just the strip that I'm doing that day, and this is true even of the stories that I frequently do. I let the daily episodes carry the stories to whatever conclusion happens to occur because I think it's much more important to try to make each daily episode a good one than to have a perfect story line. A comic strip really matters only on the day that it's being read. And it's very wrong to have an extended story line, well plotted, with weak daily episodes, and to allow a reader to think that he only has to read it twice a week in order to follow the story line.

Mackenzie: This progression of Snoopy has enabled him to develop his fantasy world. Everybody knows that he lives *on* the doghouse and not inside it.

Schulz: Again it's flexible in that he can sometimes actually be doing things he's thinking about, and on other occasions he can be merely pretending that he's doing them on the doghouse. For instance, it's somehow funnier for him to be playing ice hockey in his mind on the doghouse than for me to have him out on the rink. In the case of tennis, it seems to work better to have him actually play, although you don't see his opponent. This is another thing—you rarely see the other people in a Charlie Brown baseball game.

Mackenzie: You leave those to the imagination but it works that way. There is this degree of abstraction in the strip, isn't there?

Schulz: That's right—the whole strip has become quite abstract and this is important. You see you're continually battling against your competitors, and I think you have to break new ground. There are a lot of kid strips around now and many of them are using the same type of humor that I use. You're using sayings which are really out of context with the characters themselves. There are a lot of strips where the setting is in times past but where the things the characters are saying are modern—which is really patterned after what I've been doing. So

Charles Schulz

as people continue to follow this pattern, I have to break new ground and go in directions where they can't follow.

Mackenzie: Snoopy started off as an ordinary dog with Charlie Brown but there hasn't been the ordinary relationship of dog to master.

Schulz: He gets more independent all the time as one thing or another occurs to me. It's only been in recent years that I've had him forget his master's name and to refer to him as 'that round-headed kid'.

Mackenzie: If Charlie Brown is the lead character because he's sort of gentle and put-upon, how does Snoopy fit into this pattern?

Schulz: Charlie Brown is the character who holds the whole strip together, which I think is true of a lot of features like this. I should imagine that Snoopy would have to be the lead character if you have to describe somebody this way. He's the most popular and I think I use him the most simply because I can think of ideas for him easier. But I like the fact that almost everything that is done eventually comes back to Charlie Brown himself—he's the one that holds it all together.

Mackenzie: But you feel really that Snoopy is sort of fighting to take over the lead.

Schulz: Oh yes—I have to struggle to hold him down.

Mackenzie: Which of Snoopy's roles has worked best?

Schulz: I suppose the pursuit of the Red Baron was the best thing that I have ever thought of. Some time ago a newspaper writer wanted to know if I was going to do any more of those episodes and I said I probably wouldn't. Once the war in Vietnam was over there didn't seem to be much sense in doing that kind of thing. It really of course was simply a parody on World War I movies such as 'Hell's Angels' and 'Dawn Patrol'. But when we got involved in Vietnam I was amazed at the disappointment expressed in letters we received from people saying, 'Oh—don't kill off the Red Baron sequences'. So I have no idea what I'll do but it just doesn't seem appropriate.

Mackenzie: Woodstock has given you a new dimension.

Schulz: What is interesting is the way one character comes along and almost takes over the personality of another character. Woodstock is almost the old Snoopy, just as Snoopy took over someone else's personality, or as Linus eventually took over Charlie Brown's personality. In the very early days of the strip Charlie Brown had a personality similar to that of Linus now but these things seem to move from one to another. I find myself doing things with Woodstock that I would have done with Snoopy four to five years ago. But one thing just leads to another and you go along from day to day.

Mackenzie: You're limited with Woodstock because of his vocabulary—scratchings.

Schulz: Yes—that's self-limiting of course and there's the fact that Woodstock for a long while never associated with the kids in the strip. They didn't even know he existed because in a way

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this is realistic. We live without even recognizing that birds are living an entire existence all around us. But lately in the animated cartoons and in the strip itself, Woodstock has begun to appear alongside the kids—they don't pay as much attention to him as they do to Snoopy but he's becoming drawn into the strip. In the movie "Race For Your Life, Charlie Brown" Woodstock plays a very strong role and he's recognized by the kids themselves. You just can't seem to help some of these things.

Mackenzie: How did Snoopy acquire him as a secretary?

Schulz: I think that whole business grew out of two tiny birds who were born in a nest which had been placed atop Snoopy's stomach. When the two birds were hatched, they had a difficult time flying out of the nest and Snoopy was quite annoyed because he was anxious to get rid of them. He didn't dare move and I did this business of having the sounds of them attempting to fly—flitter, flutter, flitter, flutter—and they couldn't make their way very far. Then they came desperately back to the nest and Snoopy was so disgusted with them. This was the first time that I had drawn the birds in a kind of funny manner because up until then I had been drawing them in a realistic manner. So out of those two funny little birds finally evolved one bird who fluttered around, flying upside down and bumping into things, and eventually finally came the idea to make him into Snoopy's secretary. At the time I was really thinking of the bird as being more female than male but then when he became a friend of Snoopy's, it was more practical to have him be male. I was kind of caught in a bind but then I thought of having the name Woodstock for him because of the Woodstock festival.

Mackenzie: I like the sequences where Snoopy is at the typewriter making terrible puns.

Schulz: This again is a perfect example of the necessity to have a broad range of ideas. I've always said it's similar to being able to play on the entire keyboard. A lot of the outrageous puns I use in those panels could never be used in the strip because they would just be too corny, but when Snoopy does them it's funny because he's so proud of them. He's kind of naive about his writing and it works so you have to find a way to use every idea which comes to your mind. If you're drawing a comic strip which is restrictive then I think that will inhibit your output because you just don't have an outlet for all the things which come to your mind. No matter what I think of, somehow I fit it into the strip—even serious thoughts which come to my mind can be put into the strip.

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Mackenzie: What other characteristics has Snoopy?

Schulz: He's very crafty—at times he's rather cowardly but then again he has shown himself to be very brave and to sacrifice himself. Like the time he thought the cat next door had Woodstock and it turned out to be an old yellow glove. But Snoopy attacked the cat next door and they had a tremendous battle which I really had fun drawing, with Snoopy coming back all tattered and scratched up.

Mackenzie: Do you have to alter the characters for the films?

Schulz: We do alter them slightly for animation—very slightly—but we haven't interfered with any of the main characteristics. For instance we have never succumbed to the temptation of having Snoopy think out loud in animation. I'm sure that many people would have given in to that and would have had a voice over. In the early days of doing commercials we experimented with that just to please the advertising people but I knew we'd never do it because we could work our way around it. So

Alex Graham

you lose Snoopy's thinking but you gain in animation by the fact that you can do more action in animation than you can do in the strip. Every medium has something which is better than another medium and as long as you learn what the advantages are in that medium, then you can function very well. It's a mistake to try to compete with another medium on that medium's ground. It's a big mistake, I think, in adventure strips for them to compete with the movie or the TV screen. They have to recognize what they are doing and stay within that medium. And you can do things in a comic strip which cannot be done in any other medium.

Keith Mackenzie

And now, Keith Mackenzie's talk with Alex Graham:

K.M. The difference between Fred and Snoopy really is that Fred is a 'doggy' dog and Snoopy has become a non-dog person?

A.G. Yes, Snoopy plays tennis! Fred could never do that!

K.M. Snoopy will not *now* get down on to four legs and do 'doggy' things again, which has certain advantages in some ways. Your dog is constant in his role.

A.G. I've got fewer characters certainly. I am entirely tied to the dog and his family and his doggy friends and enemies.

K.M. Would you say that Fred has changed much since he started twelve years ago?

A.G. I think when I look back at the early strip it was all too wordy. I used to use four words when one would do. It is simpler now.

K.M. Certainly the writing quality of any strip is very important. Has Fred become more of a leader among dogs in his little batch of friends? Does he alter?

A.G. He changes from one day to the next. He may be a coward one day and brave the next. He has to be a bit of everything!

A.G. He has obviously broadened out and got wider appeal as we have gone along.

K.M. Fred knows his place in the world in relation to his master and mistress's place in the world. What sort of working relationship do they have?

A.G. They have a variable relationship. It is not always that Fred is dominating them. Some-

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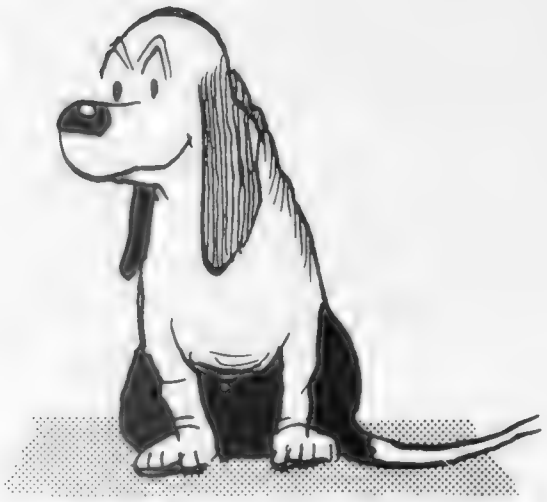

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times they are dominating him!

K.M. He appears superficially to be the "Old Faithful" but he is really a pretty crafty operator!

A.G. Entirely independent!

K.M. He is a pretty shrewd commentator on his owners' affairs, really, is he not?

A.G. I like to think so—that is what the strip is mainly about—he is commenting on human behaviour most of the time.

K.M. In fact he might be said to be somewhat resigned to the stupidity of the human beings he finds himself around?

A.G. Not always no. I can't really guide this into a pattern. If you are doing a daily strip as I do, he's got to be everything and the people he lives with have got to be everything. They have got to be 'Dry Martini' people and they have also got to be 'pint-of-beer-in-the-pub' people.

K.M. You're exactly the same as Schulz in that you both are concerned only with the particular day's episode, and you let things develop naturally—whatever they may be—in future strips.

A.G. Yes—I never think too far ahead of tomorrow's strip. The whole thing is just to be funny—occasionally Fred is critical of the human scene.

K.M. You would not for example think out an elaborate storyline running over several weeks on a definite theme?

A.G. No, never!

K.M. Fred's character is rather complex?

A.G. Yes he is clownish, a bit cowardly, a bit clever.

K.M. Unlike Snoopy, Fred doesn't have much of a fantasy life? Apart from the occasional dream.

A.G. The only one I can remember doing is where a great cat was chasing him up the tree and this was his recurring nightmare!

K.M. Do you think there are any similarities between the two strips?

A.G. I think there are certain similarities but not too many.

K.M. The other interesting thing is the dog-and-master relationship. What is Fred's real role here?

A.G. I can't really analyse it. It just develops. Sometimes Fred is dominated by the master and sometimes it is the other way around. Sometimes the wife is dominating both husband *and* Fred. There is no set pattern—I do not think of forming definite relationships between them. It is just that they all happen to live together. 'Gags', to use that terrible word, develop from those situations.

K.M. One thing you both have in common is Bill Melendez who has animated both the characters. Did he discuss whether the character needed to be altered at all for animation?

A.G. No, in fact it was his son Steve who did most of the work in this country. Having seen these twice-a-year books of Fred Basset cartoons, they knew what it was all about. I did a sheet of drawings. I saw most of the scripts and made suggestions. The whole thing started from there. I did many of the key drawings and some of the scripting.

K.M. Of course the difference between Fred and Snoopy in the animated films is that Fred has a 'voice over'. Snoopy has to compensate by doing extra actions to get him around situations. But I think the voice of Fred is very important and I think we've got a good one in Lionel Jeffries. Fred would be unthinkable without the deep and slightly pompous voice they have come up with.

K.M. Did they interview many actors?

A.G. No, I don't think so—this was entirely the film makers' decision. In the pilot film the voice was different—they experimented and then brought in the richer voice.

K.M. Getting back to the strip, have you enjoyed doing the Sunday pages?

A.G. Very much. I enjoy that because it gives me much more space to put an idea over. Instead of doing an idea in one strip I really have three strips in which to put it over. So I can extend it—add little bits to it. It makes it much easier in fact. The only trouble is I have to start it in three different places because certain papers, particularly in America, use three tiers or two tiers or one tier. So the problem in every half page strip is to start it three times and still get it to make sense, without too much padding.

K.M. What do you and Schulz both have in common?

A.G. Cartoonists are just a name to people. In fact some people don't think that they exist at all! They just think that the thing appears in the paper and nobody does it! My friends hardly believe that I do the strips. They think that somebody draws them and then puts my name on them! They appear by some sort of magic!

K.M. In the short time that you and Schulz spoke what did you talk about?

A.G. We talked about cartooning, and the methods of work we both use and our mutual interests. We talked about the sports in which we are both keenly interested. Schulz is a very good golfer, I believe, although he plays more tennis now.

K.M. Did he enjoy London and Wimbledon?

A.G. He enjoyed Wimbledon very much although I would have thought it must have been rather hectic after California where I imagine the pace of life is slower. He thought London was a very nice city. I thought it wasn't! We were both a little bit out of our element on the Embankment where the photographs were taken. It was a long way from Santa Rosa and Wadhurst respectively which I am sure we both prefer, but it was a most enjoyable exchange. ●

Our roving writer/photographer team, GERRY & JIM RUTH, did this short piece and took these photos of a very interesting group of cartoonists in Hawaii recently. Here is their account.

PINEAPPLE EUPHORIA

1 *Dave Thorne shows how he modeled for his own Tiger illustration.*

2 *Jim Ruth and Don Dougherty (Right) trade caricatures.*

3 *Visitor admires work of Darlene Oshiro.*

4 *Gene Shikuma provides instant illustrations for visitors to exhibition.*

5 *Gary Kato drawing for admirer.*

6 *Some of Gary's work on exhibit.*

7 *Otto Cleveland and Jeannette Ikeda.*

By GERRY & JIM RUTH

When we visited Hawaii this past summer we found many of the things we expected to find. We found beautiful beaches, perfect weather, glorious sunsets . . . just what you'd expect to find on an island paradise. One thing we didn't expect to find, however, was a whole bunch of very talented cartoonists organized into a group called the House Of Cartoons.

On our second day on the island we read in a local paper of the House Of Cartoons. It was our good fortune that they were having an exhibit of their work in a very big and popular shopping area, Ala Moana Center, in Honolulu.

We went there and met Dave Thorne and Don Dougherty.

Both of these men were natives. Dave was a native of Wisconsin and Don a native of Indiana. Both have been living in Hawaii for some *time.*

Dave is now an artist for the Hawaiian Department of Education in addition to his other cartoon work in advertising and teaching. How does a cartoonist from the mainland get to live in Hawaii? Easy! Stand on line to enroll in a class at the University of Wisconsin. Meet a beautiful Hawaiian girl on that line. Fall in love. Get married and move. That's how Dave did it. When Don first came to Hawaii he worked as a veterinarian's assistant. But Don aspired to something either higher or lower. He chose one and became a cartoonist.

Up until the time the House Of Cartoons was formed each cartoonist on the island thought there were only three of them, Harry Lyons of the Honolulu Advertiser, 'Corky' Trinidad of the Star Bulletin, and himself.

The House Of Cartoons gave them a chance to get together socially and meet others in their field. Beyond that the House Of Cartoons is dedicated to raising the standards of cartoon art used locally and to establish better rates for the artists. Noble ideas from a noble group. We enjoyed meeting all of them.

Some of the House Of Cartoons cartoonists. Cliff Arquette, who does a feature in Maui paper is nelphew of Cliff 'Charley Weaver' Arquette.

TV ART DIRECTOR

Our friend MORT LEAV, the prominent Television Art Director, has had a very broad background in the illustration field, in comic books, and in a number of other branches of the arts.

By MORT LEAV

It's been 23 years since I've given up drawing comic books. Since then, after a short stint at book and magazine illustration, I've been drawing TV storyboards. A few months ago a weighty $30 book was released called the World Encyclopedia of Comics, giving biographies of cartoonists worldwide whom the author apparently considered worthy of listing. I like to think that I must have done something right in my comic book days after finding, to my surprise, that I was included in the tome.

We've all seen TV commercials we thought were brilliant, funny, eye or ear catching, and sometimes even better than the program which sponsored them. More often we've seen commercials which were regarded as welcome interruptions for a trip to the refrigerator. Other times, usually on local low budget spots, perhaps where the announcer was the clothing or furniture advertiser himself, or where the commercial consisted of a slide or two with bad dialogue and worse acting, we've felt aversion. Fortunately for me, I've been associated with large agencies that handle multi-million dollar accounts on network TV. At Benton & Bowles where I work, the 20 or 30 art directors each work as a team with a copywriter — and each team is responsible for its own accounts. For many years my accounts have been on Procter & Gamble and General Foods products. My current P&G account is Charmin bathroom tissue. Most viewers must be familiar with the Mr. Whipple commercials. My G.F. accounts are the Post cereals children's commercials, most of which are animation.

Every phase of our commercials is handled by experts. Briefly, there is the creative director at the top, overseer of all print ads, TV and radio commercials, his slew of associate creative directors, producers, copywriters and art directors. A commercial campaign for a particular product may be decided upon at meetings between the client's representatives and our account executives and associate creative director. Then the copywriter and art director come up with storyboards. These are studied, then perhaps changed. Sometimes after several drafts the commercial is approved, a film studio chosen, actors cast, music planned. There are pre-production meetings, our research people check public reaction, etc. Films are edited, optical effects

are added. The art director is involved in all phases. The commercial is still not ready to air. Our legal department must approve. In the case of children's commercials, the National Association of Broadcasters' guidelines must be followed. And then of course, each network, NBC, CBS and ABC must approve. Personally, because of my illustration background, I stay almost exclusively at the drawing board these days. My writer finds deep satisfaction in doing the running around — to the client's in Cincinnati, or Battle Creek, to a shoot on the coast, Europe or North Africa.

Why are storyboards so important? Understandably, before an advertiser shells out fifty or a hundred thousand dollars for a 30 second commercial he wants to know exactly what he will get. Frame by sequence frame he sees his commercial with directions on one side and dialogue, jingles and sound effects on the other.

As for the art, most TV art directors are not illustrators, hence don't do their own drawing. For rendering they either use a staff sketchman or call in freelance artists through the man in charge of the art department. When the average art director does his own board, it may be done crudely, even stick figures, then spotted with magic marker colors to look presentable. I don't take the time to color mine. Being a pen and ink enthusiast, I work with pens — usually flexible points, sometimes felt or nylon pens, sometimes brushes, which I used mainly in comic books. As a youngster my idols were the pen and ink illustrators like Flagg, Kley, J.C. Coll and foremost, Charles Dana Gibson.

My original incentive, in the direction of art, came when I was a very young child, from admiring the work of my older brother who had gone to The National Academy of Design. I had a love for it, had a lot of confidence, and, at 5, I thought I could draw anything in the world. Then, years later, during the Depression, when FDR started the WPA, the government took thousands of artists

CLIENT: GENERAL FOODS -
PRODUCT: POST CEREALS - ALPHA BITS
LENGTH: :30 "BIRD"
JOB NO.: 63-279

1 **BIRD:** No, no, no, no.

2 **ALFIE:** What's that, Bitsie?

BITSY: My no no bird, Alfie.

3 **ALFIE:** Doesn't he ever say YES?

BITSY: No.

4 **ALFIE:** I'll make him say it.

BITSY: How?

5 **ALFIE:** With Alpha Bits.

BITSY: Smart, Alfie.

6 **ALFIE:** Smart, like Post Alpha Bits. What's that spell, Bird?

BIRD: Y.....E.....S....YES.

Storyboard by Mort Leav

B&B
BENTON & BOWLES, INC
909 THIRD AVENUE
NEW YORK, N.Y. 10022
758-6200

CLIENT: GENERAL FOODS -
PRODUCT POST CFREALS -ALPHA BITS
LENGTH :30 "BIRD"
JOB NO 63-279

Yes, yes, yes, yes.

BITSY: (VO) Now all he says is YES.

ALFIE: Did you have your Alpha Bits today?

BIRD: No.

(SING) We're havin' Alpha Bits today.

and writers off the streets and put them to work at $23 a week painting murals in postoffices. Later adult education classes were started and some of these people were put to work as teachers of classes which were held at various high schools each day after the regular school kids were let out at 3 P.M.

Well, I began to attend these adult education classes. My teacher was a mechanical draftsman and a mathematician but he was studying art at The Phoenix School. I was 18 years old and the WPA paid for my classes. I studied with this instructor for an hour and then went to another teacher who was studying with one of the well-known men at the Art Students League. After dinner, from 7 to 10, I took a life class. At first I had to bring a 50¢ model fee but later the government took over. This free training was the greatest in the world! Some days the whole group would go to the river, sit on the pilings and draw ships. Other times we'd go to the zoo. I laugh when I think of it now. Thursday was 'pay day' at the Bronx Zoo so there was nobody there—that is, except us. We all threw our pencils and pads over the top of the fence surrounding the zoo. Then the first person over the barrier bent the barbed-wire at the top so that even the old ladies in the class could get over. On Sundays we might go to the botanical section to paint waterfalls, etc. Our very dedicated teacher, who was doing all this for $23 a week, kept scrapbooks filled with clippings of paintings by famous artists. He had clipped these from the art magazines and all of us in the class were able to borrow these books. And we went to the art galleries on 57th Street.

I was 20 when the Greenwich Village Art Association was formed. They gave you about 8 feet of space, free, and you could make 50¢ doing the profile of a passerby—$1 for a front view. I should add that my high school had a Major Art program. (James Monroe High School in The Bronx).

Armed with a portfolio which included tons of drawings, I'd go into all the office buildings and look through the Directory Board in the lobby. If a company's name sounded as though it might involve art, I'd go up. One day I walked into the Daily News Building, found a listing for 'Editors Press Service', and was told by the man in charge that vacation time was coming up, and that I could fill in for a couple of weeks. Well, I stayed for 2½ years, doing a variety of work—retouching photos, working on galley proofs, doing illustration, sports cartoons, comic strips. Incidentally newspaper syndicates which don't have their own sales personnel in foreign countries, sometimes employ Editors Press Service to sell the syndicate's features abroad. We got material from domestic syndicates, translated it into Spanish and then sent the features to South America. The war in Europe ended my job there because Nazi subs were sinking the feature material being sent to South America.

B&B
BENTON & BOWLES, INC
909 THIRD AVENUE
NEW YORK, N Y 10022
758-6200

CLIENT GENERAL FOODS
PRODUCT POST HONEYCOMB
COMMERCIAL NUMBER GFHC-5142
TITLE BIG DRACULA

ART DIRECTOR LEAV
WRITER CORRE
PRODUCER
LENGTH :30
DATE 12/8/75

1-3

VIDEO:

1 SEE HONEYCOMB HIDEOUT FULL FRAME. BIG BAT IN FOREGROUND FLAPPING WINS IN FRONT OF HIDEOUT.

AUDIO:

PULLUP.

VIDEO:

2 THE BAT TURNS INTO REAR VIEW SHOT OF BIG DRACULA-LIKE MAN LOOMING LARGE IN FRONT OF HIDEOUT.

AUDIO:

SINGER: (VO) Come to the Honeycomb Hideout.

VIDEO:

3 CUT TO KIDS IN WINDOW.

AUDIO:

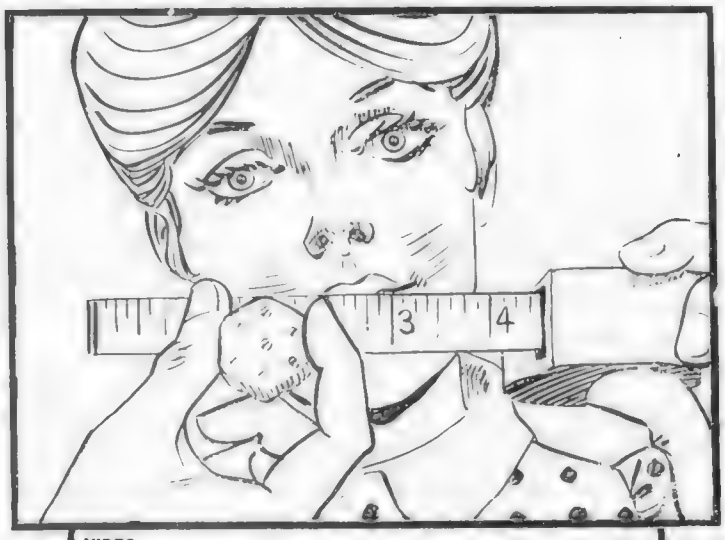
KIDS: It's Big Dracula!

VIDEO:

4 CUT TO REVERSE ANGLE. FRONT SHOT OF BIG DRACULA SMILING.

AUDIO:

BIG DRACULA: And I want big cereal.



VIDEO:

5 CUT TO CLOSEUP, RULER SHOT. KID'S FACE BEHIND.

AUDIO:

KIDS: (SING) Honeycomb's big.

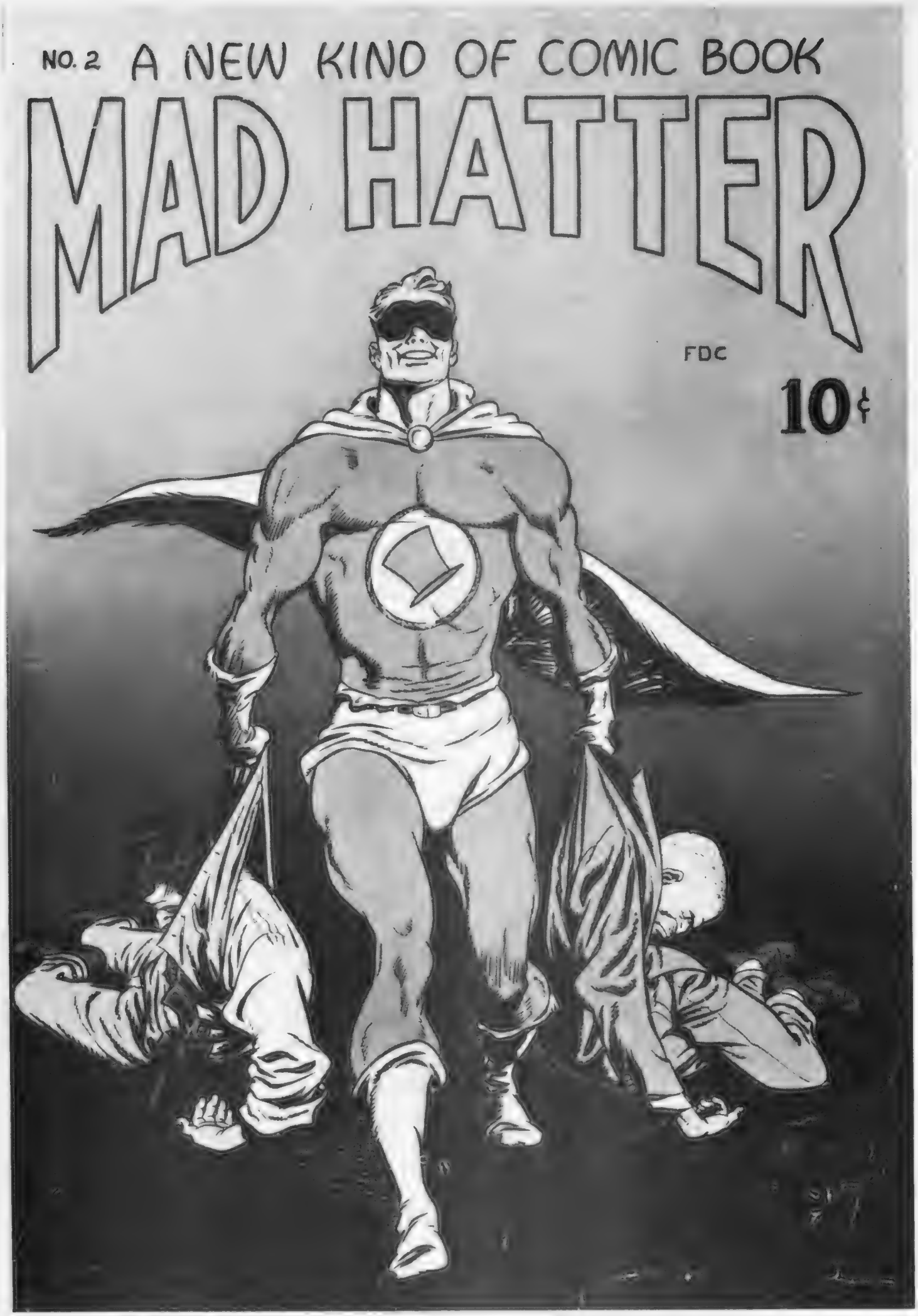
VIDEO:

6 CUT TO THREE KIDS NODDING AFFIRMATIVELY, EACH HOLDING BOX.

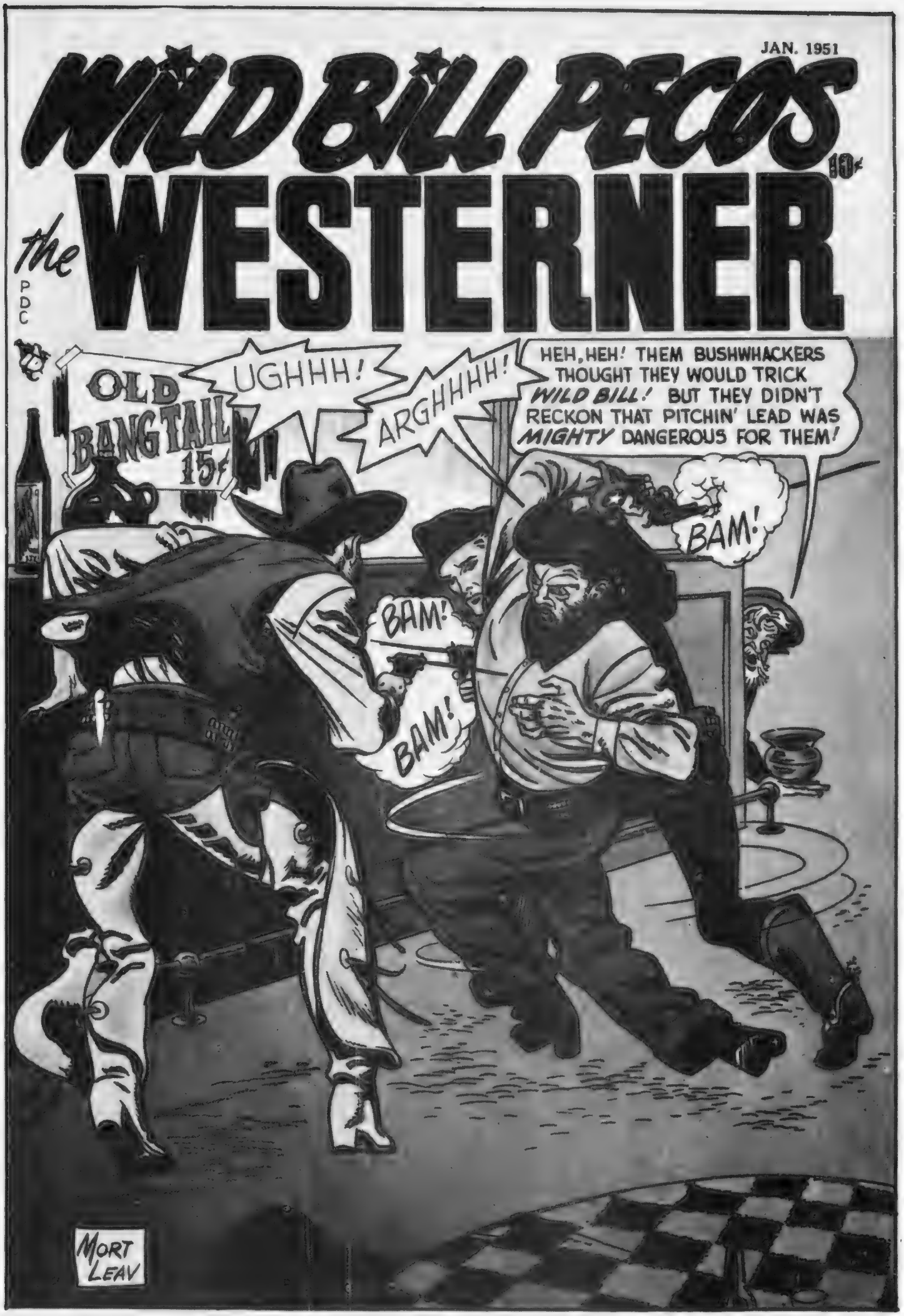
AUDIO:

Yeah, yeah, yeah.

B&B *Storyboard by Mort Leav*



A Mort Leav comic book cover



A Mort Leav comic book cover

B&B
BENTON & BOWLES, INC.
909 THIRD AVENUE
NEW YORK, N.Y. 10022
758-6200

CLIENT: PROCTER & GAMBLE
PRODUCT: CHARMIN
LENGTH: 30 "COUNTERFEIT CHARMIN"
JOB NO.: PGNC-0430
WRITER:CORRE ART DIR:LEAV DR #4

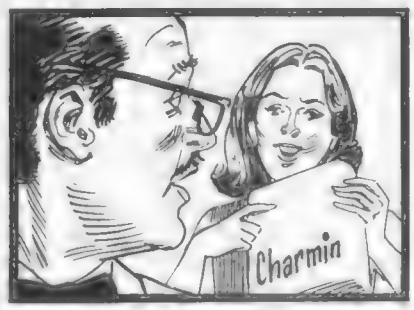
TWO WOMEN RUSH UP TO WHIPPLE. EACH HOLDS A PACKAGE OF CHARMIN.

1

WOMAN 1: Mr. Whipple!

WHIPPLE: Yes, Ma'am?

WOMAN POINTS TO HER PACKAGE. WHIPPLE IS BEWILDERED.



2

WOMAN 1: Are you selling counterfeit Charmin?

WHIPPLE: Counterfeit Charmin?

SECOND WOMAN POINTS TO HER PACKAGE, AND POINTS TO FIRST WOMAN'S PACKAGE.

3

WOMAN 2: Look. It's green...

...and blue.

WHIPPLE: Blue and green are Charmin's brand new colors besides pink yellow and white.

WHIPPLE SETS THEM STRAIGHT.

4

WOMAN 1 SMELLS CHARMIN, SQUEEZES PACKAGE.

5

WOMAN 1: Same soft fragrance.

WOMAN 2 SQUEEZES PACKAGE.

WOMAN 1 STILL SQUEEZING.

6

WOMAN 2: Charmin Bathroom Tissue's so squeezably soft it's irresistible. It's real Charmin alright.

Storyboard by Mort Leav

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WHIPPLE , HAVING BEEN SMILING THROUGH ALL THIS, COMES TO HIS SENSES. HE TAKES THE PACKAGE FROM THE FIRST WOMAN.

(7)

WHIPPLE: Ladies! Please don't squeeze the Charmin.

NOW WHIPPLE LECTURES THEM WITH A PLATITUDE, AS HIS WON HANDS SQUEEZE THE PACKAGE.

(8)

Rules are rules.

THE WOMEN NOTICE HIS ACTION AND CHASTIZE HIM. HE GRINS WITH EMBARRASS-MENT.

(9)

WOMAN: Mr. Whipple.

(10)

HE PUTS PACKAGE BACK ONTO SHELF NEXT TO PACKAGES OF BLUE, WHITE, YELLOW, PINK.

RULES ARE RULES.

One of several American History drawings done by Mort Leav when the B & B account executive on the Procter & Gamble 'Charmin' account asked for a series involving the Whipple character for the Bicentennial.

VIDEO: HE FOLDS LENGTH OF SHEET OVER AND OVER SO IT SHAPES INTO A SLIGHT ACCORDIAN.

AUDIO: Look how they did it. They fluffed and puffed

VIDEO: MOVE TO EXTREME CLOSEUP AS HIS FINGER PRESSES DOWN ON SHEET, CAUSING IT TO SPRING BACK UP.

AUDIO: every sheet to make it fluffy and puffy as a pillow.

VIDEO: BACK TO MEDIUM SHOT, SEEING HIM WITH PRODUCT.

AUDIO: 'til it comes out Super Soft.

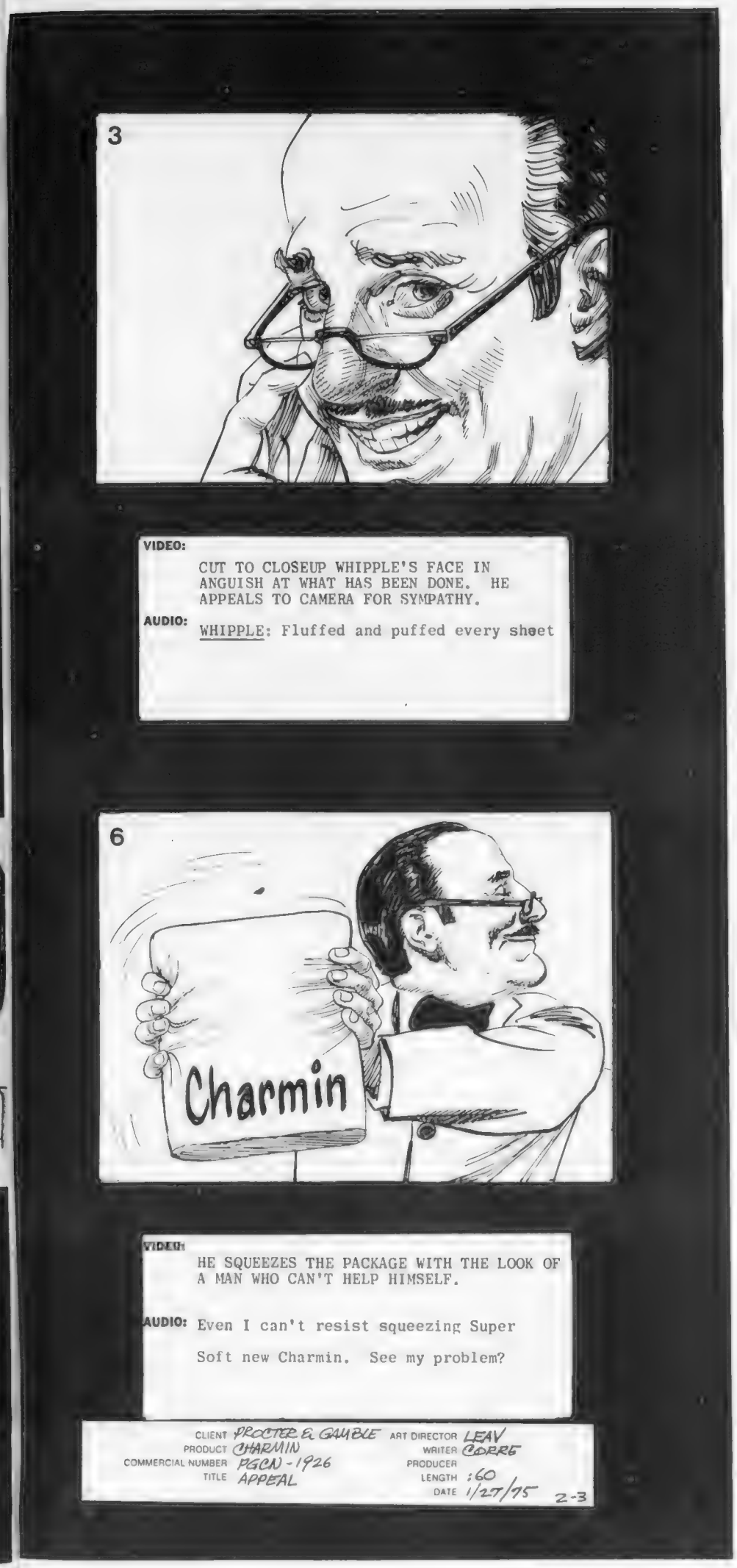
VIDEO: HE PUTS ROLL DOWN AND PICKS UP FOUR - PACK, SMELLS ITS FRAGRANCE.

AUDIO: Super Soft!

And the soft fragrance....hummmm...

B&B

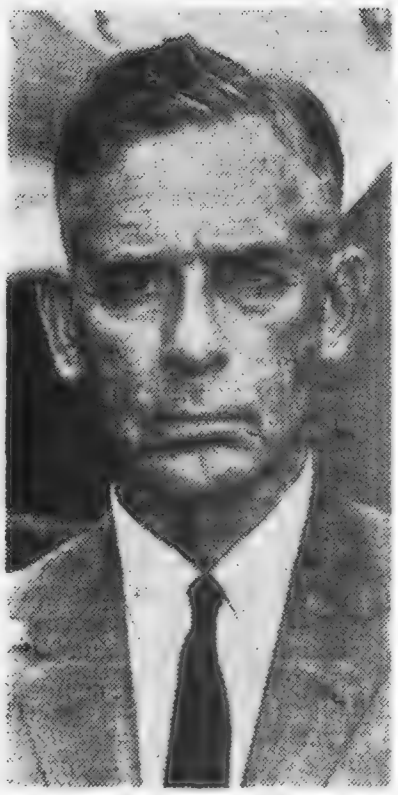
Storyboard by Mort Leav



Just around the corner was Jerry Iger. Various comic book publishers would give him whole books to do, and he'd hire artists, writers, background men, cleanup people and letterers to turn out the product. He offered me $30 a week. It followed that many of his artists learned the ropes while with him and then went to work directly for comic book publishers—figuring who needed the middleman. When artists left for this reason, I started getting raises of course. I spent a year with 'Busy' Arnold and his Quality Comics. At Iger's I had inked my own stuff but Busy wanted me just to pencil.

I was drafted into the service in 1944, and after I came out, I drew various lead features and covers for different publishers—some Capt. Americas, some Love magazines, teenagebooks, westerns, etc. Then in 1953 the crash came in comics and I did my last book. For a while I worked at the Solomon and Gelman (Woody) Studio. They were doing bubble-gum cards. Finally I found out about TV storyboards. I took space in an art studio where I saw people come in with storyboards. I looked at them, figured I could do better, made up samples, and started doing storyboards for various advertising agencies freelance until I landed with Benton and Bowles 20 years ago. ●

Father of the SUPERHEROES?



PHILIP WYLIE
'Generation of Vipers.'

BY I. KLEIN

When Philip Wylie died in October 1971, his death was noted at length in the press. He was best known for his book, *Generation of Vipers. Time* magazine, November 8th 1971 had the following obit:

DIED. Philip Wylie, 69, the polemicist-novelist who coined the phrase "momism" in GENERATION OF VIPERS, his 1942 bestselling harangue against American mores; of heart disease in Miami. "I didn't expect to become known for the rest of my life as a woman hater," said Wylie, but VIPERS, he figured, made the epithet inevitable. "That's the first thing they will put in my obituary — a woman hater. I certainly was a damned odd one." In fact, Wylie was an early supporter of women's rights. But his description of Mom as "a puerile, rusting, raging creature" did little to dispel the notion that he was indeed a confirmed misogynist. Few facets of society escaped Wylie's wrath over the 50 years of his literary career. The Princeton educated iconoclast was a prolific writer of overstated and splenetic books and magazine articles in which he inveighed against everything from preachers to pollution to "pompous slut" politicians. This year, in SONS AND DAUGHTERS OF MOM, Wylie turned his guns from Mom to her hippie children: "second generation of vipers."

In this and other obituaries there was no mention of his early science-fantasy novel *The* Gladiator. *The Gladiator* was published in 1930. In this story Wylie created a superman with incredible super-powers almost a decade before the flood of comic books of super-mighty heroes.

I knew Philip J. Wylie when he was the go-between associate editor at *The New Yorker* magazine. He saw the regular contributing cartoonists, to give them the good news on *Okays* and the bad news on rejections. We had many interesting conversations on cartoon-related subjects. This must have been back in 1925, at the end of that year and in early 1926. He was an unknown author at that time, but I'm inclined to think that he was "burning midnight oil" at writing efforts. One day Wylie showed me a newspaper clipping from a *New York Times* "Letter-to-the-Editors". It was signed by the initials P.J.W. The letter expressed indignation about some political issue. Below the letter was a note from the editor, "We thank P.G. Wodehouse (famous author of humorous stories) for his frank remarks". Wylie said, "Goddamit! That's my letter and my initials ... Philip G. Wylie. *Not* P.G. Wodehouse!" He added: "My name is going to be as well known as Wodehouse!"

By the time *The Gladiator* was published, Phil Wylie was no longer with *The New Yorker* magazine. I heard of the publication of his book and because I had known Wylie, I bought a copy of *The Gladiator* to see what it was all about ... It was all about a man endowed with super-normal strength, a science-fiction fantasy. The hero lifts tons where normal people can only lift pounds of weight. He could crash through walls and leap over buildings. In fact, he was far stronger than the strongest man in the world.

Eight years after the publication of the book, a movie was made of it starring the comedian Joe E. Brown. That was in 1938. The book, for all its fantasy was a bitter indictment of mankind's antagonism to people of superior talents. The movie of the same name, *The Gladiator* was a farcical interpretation of the story, but holding on to the basic theme of the hero's super-normal strength.

When, a year or so after Joe E. Brown's *Gladiator* was released, *Superman* burst upon the comic book world, followed by other superheroes in comic books, I was reminded of Phil Wylie's book. I even wondered if Wylie had a hand in this great wave of super-strength hallucination. I never did find out, though I met Wylie twice after his *New Yorker* magazine days, once in the very early 1930's in a restaurant in Greenwich Village. That was at a time when Otto Soglow and his wife Anne and my wife Ann and several other cartoonists living in "The Village" had a ritual of frequently getting together in that restaurant for a snack and socializing. One night, as we came in we saw Philip Wylie at one of the tables. He looked up and waved for us to join him. He seemed to be in low spirits. He was nursing a drink. He had just returned from a European tour. He said "they" had visited various cities on the Continent. As he named each European Metropolis he added, "Oh boy, were we smashed in Paris ... in Rome ... in Munich ...". I met Philip Wylie once again about twenty years later. I was coming out from a concert in uptown New York with a group of friends, when suddenly I was rubbing shoulders with Philip Wylie. He was with a friend. There was mutual recognition, greetings and handshakes. No real conversation. No time to talk about *The Gladiator* even if I had thought about it ... which I hadn't.

As a matter of fact I had completely forgotten about that particular book. To me, as to everyone else, Philip Wylie's name meant *The Generation of Vipers*. But my recollection was revived recently when I chanced upon a back-number of *Time* magazine with the obituary to Philip Wylie, which I quoted at the start of this piece, even though there is no mention of *The Gladiator* in this obit.

I decided to re-read *The Gladiator*. I bought and read the 1976 reprint published by Manor Books, Inc., paper-back edition. The paper-back cover reads: *The Gladiator* by Philip Wylie. The powerful novel of an American Superman.

In the book the hero (the Gladiator) is Hugo Danner. The time is pre-World War One in the U.S.A. (Also during and after that war). Hugo's father is a professor of biology in a small college. He experiments for a formula of a serum to be injected into the bloodstream of a living creature to increase its strength a hundred-fold or more. Before Hugo's birth professor Danner is successful with a tadpole and a kitten. The kitten,

when three weeks old crashed through a wall, leaving a hole like one made by a cannon ball. The professor was now ready to inject his extraordinary plasma into a human being. He injects it into his pregnant wife while she sleeps.

Their baby, Hugo shows super normal strength from infancy.

Without going too deeply into the story line ... as a child of eight he flips a two ton truck off a man who was pinned under it ... Hugo probes his physical powers, finds he can lift and hurl huge boulders ... can outrun a locomotive ... can leap hundreds of feet up into the air. He was advised by his mother to restrain his strength and prowess in the presence of people.

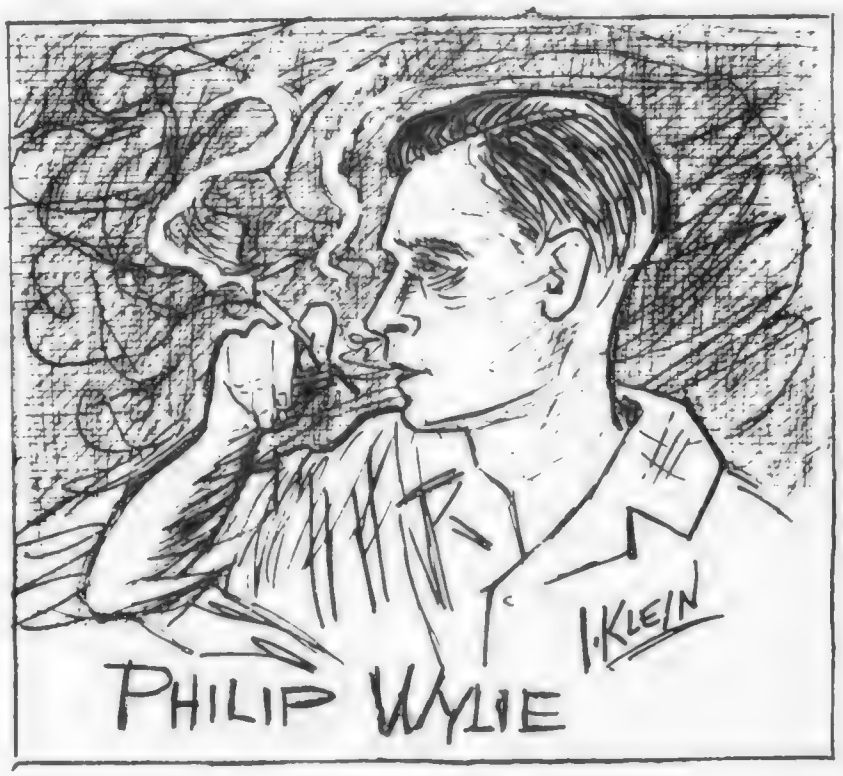
At college, even though he restrains himself, he becomes a top athlete. Also at college he picks up a campus cannon, leaps while carrying it & deposits it on the roof of a three story building. (He does these feats of strength in split-second timing.) Hugo was visiting France when the First World War burst upon humanity. He enlisted in the French army. In war he could use his strength to the ultimate limit. He was invulnerable to bullets. He wiped out machine gun nests without a scar on his body. The bullets bounced off him like puffs of smoke. When his unit seemed hopelessly hemmed in by the enemy, with ammunition gone, food and water gone, Hugo sped through the enemy lines to a source of supplies. Then, with a bundle weighing tons, containing everything the unit needed, he sprung high over the enemy lines, bringing in all those needed supplies. In another encounter when his closest friend was killed, Hugo exploded into a titanic rage, letting his strength go to the limit, killing hundreds of the enemy single-handed.

Back in civilian life, he saved a bank clerk who had become locked in the bank's vault and was in danger of suffocation. The expert vault mechanic was baffled and helpless. Hugo, after asking to be left alone, tore the great bank vault door off its hinges with his bare hands, thus saving the bank clerk from certain death.

To quote further from the book cover of *The Gladiator* ... Danner's scientist father ... he created a superman. His superiority became more and more difficult to hide. ... superman ends in a dazzling finale ...

Did Philip Wylie spark the the creation of comic book supermen and power-houses? I don't know. *The Gladiator* was published in 1930. The movie of the same title with Joe E. Brown was released in 1938. *Superman* appeared in 1939. That is the date in Jules Feiffer's *The Great Comic Book Heroes*. I wonder if Philip Wylie would have enjoyed taking a bow for *perhaps* lighting the spark which exploded into the comic book super heroes. ●

Hugo Danner leaps to the roof of the campus building with the campus cannon.



COMIC COMMAND PERFORMANCE No. 7

Here in this Comic Command Performance #7, the famous C.C. Beck has re-created THE HUMAN BOMB, a story originally drawn by Paul Gustafson in POLICE COMICS #1, August 1941. (Incidentally, although Gustafson is the preferred family spelling, he was known as Gustavson in the comics world.) And our readers are aware that Jerry De Fuccio, Associate Editor of MAD Magazine, conceived the idea of these re-creations of Golden Age Comics, and that he has arranged the series we've been presenting.

Here are some comments made by C.C. Beck after he completed these six pages:

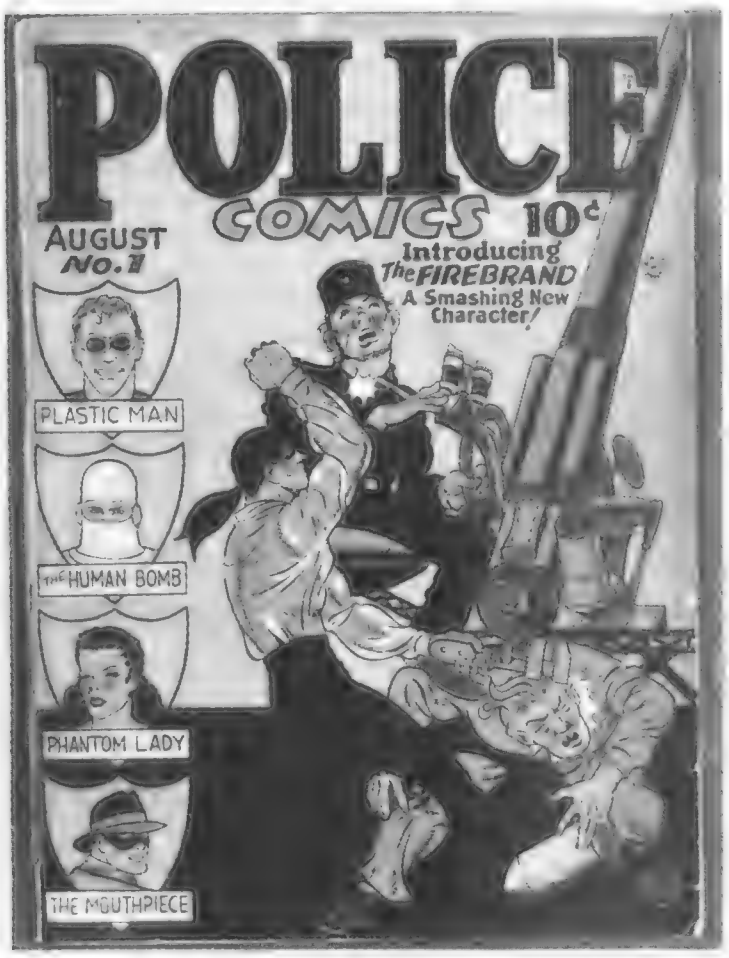
"I had quite a struggle working in a style so different from my own. Gustavson put twice as much copy and drawing into each page as I ever did, and sometimes his habit of making each panel a separate piece of art, each quite beautifully drawn, seemed to get in the way of his storytelling. There was a good story there . . . violent, cruel and typical of the way we looked at the world in those days. But it was confoundedly hard for me to find! I kept getting lost in all the tipped perspectives and the elaborate settings and the flying figures which kept leaping out of the borders and off the pages.

" Some of the original features of Gustavson's work such as his detailed shading and his loving delineation of textures and his constant changing of his viewpoint I was quite unable to reproduce. My mind just doesn't work that way! But I loved his hero—a guy wearing a baggy suit that looked like it had been dipped in cement. No tights-wearing bulging-muscled figure to draw over and over again!

" I fell to work with a will. It was great fun picturing this really awesome hero with his frightening power."

And here are some thoughts about Paul by Gladys Gustafson:

"Paul was a very relaxed man, with an even going disposition and could nap immediately for 5-10 minutes, any time of day. When he was looking for ideas for his stories he'd be found on a couch with a pad and pencil on hand. He claimed his best ideas came to him while resting. Then upon rising, he'd draw the characters, in the rough, fill in the balloons as he went along. He wrote most of his scripts until our daughter was seriously injured when hit by a car in 1947; after that only occasionally."



PAUL GUSTAFSON

Here are some comments by Jerry De Fuccio about "The Human Bomb".

Police Comics #1, August 1941, had the distinction of introducing *Plastic Man* by Jack Cole and *The Human Bomb* by Paul Gustavson (Paul Carroll).

Though *The Human Bomb* fizzled out with the September 1946 issue, Gustavson had dealt him a hot hand, an explosive touch with which he detonated the "enemies of our country"; saboteurs, subversives, Fifth Column agents, Nazi spies, and German U-Boat Captains and crews.

Paul Gustavson was one of the most prolific delineators of hurtling, swinging, leaping, skylight-crashing "underwear characters"; some of them stern, vengeful and no-nonsense, such as The Arrow, Fantom Of The Fair, The Angel, and The Twister. His comic relief, jovial avengers delivered snappy lines with head-snapping punches. Most notable were The Jester, Quicksilver, Midnight, and *The Human Bomb*.

C.C. Beck, renowned illustrator of Captain Marvel in the so-called Golden Age, selected *The Human Bomb* as indicative of the war jitters and the war bravura of the 1940's. He has re-drawn the origin story, preserving the Gustavson verve and beefing up the Gustavson inking which was often weak "because everything was given equal attention." C.C. Beck corrected this by thickening some lines and dropping some of the thin, weak, unnecessary lines.

An especially engaging note by the enthusiastic Mr. Beck points out that "the famous explosives expert" is smoking a pipe while working on his super explosive. A wonder the whole story didn't end in panel two.

We dedicate this Beck re-creation of *The Human Bomb* to the memory of a gentle, soft-spoken friend, Paul Gustavson, who passed away, April 29, 1977, after a month's bout with superimposed flu which developed into pneumonia.

C.C. BECK

JERRY DE FUCCIO

The HUMAN BOMB!

BY PAUL CARROLL

C.C. BECK 1977

ROY LINCOLN, SON OF A FAMOUS EXPLOSIVES EXPERT, ASSISTS HIS FATHER, WHO IS WORKING ON THE NEW SUPER EXPLOSIVE 27-QRX...

A CAPSULE OF 27-QRX... 50 TIMES MIGHTIER THAN NITRO-GLYCERINE! A QUART OF IT WOULD BLOW NEW YORK OFF THE FACE OF THE EARTH! BUT IT'S TOO BIG... YES... WE'LL NEVER CONTROL IT, ROY!

TUT, TUT, DAD... WE'LL FIND SOME SURE WAY TO SAFELY HANDLE IT!

MAYBE... BUT THE GOVERNMENT NEEDS IT NOW FOR OUR DEFENSE PROGRAM! WE MUST FIND ITS NEUTRALIZER... WE MUST!!

JUST THEN...

GO OVER AN' WATCH THAT DOOR, FRITZ!

ROY, WHAT IF AN ENEMY COUNTRY EVER GOT HOLD OF THIS CAPSULE!

HA! MAYBE THAT'S JUST WHAT'S GONNA HAPPEN, MR. LINCOLN!

1

REPRODUCED WITH THE PERMISSION OF THE EVERETT M. ARNOLD ESTATE

SAY! WHAT'S THE IDEA? WHO ARE YOU?

NEVER MIND! WE'LL TAKE THAT CAPSULE FORMULA OF THE STUFF, AN' HURRY IT UP!

27-QRX WILL NEVER LEAVE THIS LABORATORY!

OH YES IT WILL, POP!

GHAAA

KAPOW

YOU SNAKE! YOU'VE KILLED MY FATHER!

WHAM

THE CAPSULE! SOMEBODY GRAB THAT CAPSULE!

AS ROY LINCOLN BATTLES THE MAN, THE OTHER THUGS CLOSE IN ON HIM!

HELP!

BAM

POW

HE SLUGS ONE..

BUTTS THE SECOND...

JUST TRY TO GRAB IT, RATS!

...HE THUNDERS TO THE PRECIOUS CAPSULE... AND SWALLOWS IT!!

YOU'LL NEVER GET IT NOW!

THE BRUISED INTRUDERS GAPE IN ASTONISHMENT AT ROY LINCOLN'S PHYSICAL MYSTICISM...

BOOM!

WHAT TH'?! BULLETS DON'T EVEN HURT HIM!

KAPOW KAPOW

?!

WHAT'RE WE LOOKIN' AT? C'MON! MUSS UP THIS SMART BUM! FRITZ, COME ON IN!

OKAY, BOSS!

ROY'S BODY BEGINS TO THROW OFF A STRANGE GLOW...

AND...

SOON THE GLOW RECEDES FROM HIS BODY... IT RUSHES TO HIS HANDS WHERE IT NOW REMAINS...

2

AS THE THUGS RUSH HIM, ROY IS MOMENTARILY CAUGHT BY SURPRISE, BUT...

DO YOUR WORST, RATS! ANYWAY, YOU DIDN'T GET THE 27-QRX FORMULA!

MIDST THE VICIOUS STRUGGLE, ROY LANDS A CRUSHING PUNCH... AND A BLINDING EXPLOSION FOLLOWS.., WRECKING THE LABORATORY!

OHHH... MY FIST DID THAT, WHEN I PUNCHED... I...I MUST BE FULL OF EXPLOSIVE ...A BOMB! I MIGHT BLAST ANYTHING THAT I TOUCH!

BUT THE FIBRO-WAX THAT THE CAPSULE HOLDING 27-QRX WAS MADE OF... I CAN MAKE A SUIT OF THAT!

WELL, DAD... I ALONE AM THE CONTROL OF 27-QRX, AND EVERY FOREIGN AGENT THAT I FIND WILL PAY FOR YOUR DEATH... THEY'LL FEEL THE POWER OF YOUR DISCOVERY!

THE FOLLOWING MORNING...

NEWS CHRONICLE

PROFESSOR LINCOLN KILLED BY EXPLOSION

THE BLAST THAT SHATTERED THE LABOR- ATORY OF PROFESSOR LINCOLN, NOTED CHE ALSO KILLED FOUR O UNIDENTIFIED MEN NO TRACE HAS YE BEEN FOUND OF SON OF L

AMONG THE READERS OF THE NEWS ACCOUNTS IS A SINISTER LOOKING INDIVIDUAL...

HMM... ALL OF 'EM CROAKED!

I SHOULD NEVER HAVE SENT THOSE BLUNDERIN' FOOLS!

TONIGHT **I'M** TAKIN' SOME BOYS AND WE'LL COMB THAT LINCOLN PLACE FOR THAT FORMULA!

THAT NIGHT, AS A GUARD PATROLS THE WRECKED LINCOLN HOME...

3

A RESOUNDING THUD, AND THE GUARD DROPS, SENSELESS!

THE LEADER APPEARS...

C'MON... MOVE FAST!

START ON THAT SIDE... DON'T MISS A THING! WE GOTTA FIND THAT FORMULA!

NOW ISN'T THAT A SHAME! THE FORMULA FOR 27-QRX WAS NEVER WRITTEN DOWN... IT WAS MEMORIZED!

AND WITH THIS A WEIRD FIGURE LIKE AN ANIMATED BATTERING RAM STRIKES THE THUGS!

W-WHO SAID THAT??!

I DID!

H-HEY! WHAT?!

WHAT IS IT?

BLAM!

GACK!

UGH!

I'LL SAY IT AGAIN...

CLONK!

YOUR KIND WILL NEVER GET THE FORMULA!

AFTER TWO MEN FALL BEFORE THE MIGHTY THUNDER-BOLT...

TWO MORE TO GO!

WHAT MAKES YOU THINK YOU CAN GET AWAY?

FROM NOW ON, YOU GUYS ARE ALWAYS GOING TO BE THE LOSERS!

4

AH! HERE'S THE LAST—NUMBER FOUR!

L-LEMME ALONE, YOU!

SURE!! AFTER I GET SOME INFORMATION... WHO SENT YOU HERE?

T-TH' BOSS BROUGHT US...BALDY OVER T-THERE!

LISTEN! I CAN TELL THE DIFFERENCE BETWEEN BRAINS AND BRAWN—AND HE HASN'T THE BRAINS OF A FLEA! NOW TELL THE TRUTH!

I DON'T KNOW ANY MORE!

NO? JUST WATCH AS I PICK UP THIS PIECE OF WRECKAGE...

REMOVING HIS PROTECTING GLOVE, ROY LINCOLN, THE HUMAN BOMB, GRASPS THE MASONRY. THERE IS A SHATTERING BLAST!

Y-YOU'RE LIKE A BOMB!

YES... AND THINK OF WHAT WOULD HAPPEN IF I GRABBED YOUR NECK WITH MY BARE HAND!

YOU'D BLOW MY HEAD... *HEY!* Y-YOU'RE CRAZY! GET AWAY FROM ME... D'YA HEAR? DON'T COME NEAR ME... DON'T...

OKAY! OKAY! I'LL TALK! OUR BIG BOSS IS... UGH HHH...

HMM... FAINTED! WELL, AT LEAST I KNOW THAT THEY HAVE A BIG BOSS!

HMM... A LETTER FROM AN AXIS CONSUL... TO A MISTER RIKER...

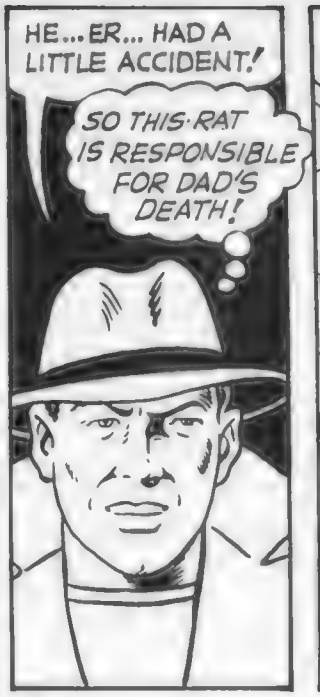
I THINK MR. ROY LINCOLN IS GOING TO VISIT THAT CONSUL RIGHT NOW!

THE HUMAN BOMB SEARCHES THE MEN...

5

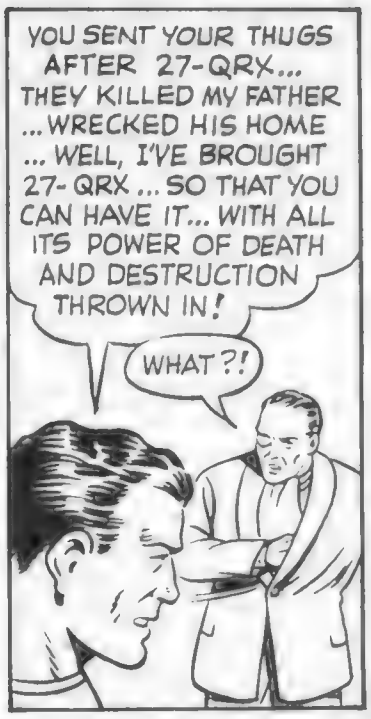
LATER... ROY LINCOLN'S CAR STOPS BEFORE THE FOREIGN CONSUL'S HOME...

RIKER SENT ME!
RIKER? WHY DID HE NOT COME HIMSELF?


HE...ER... HAD A LITTLE ACCIDENT!
SO THIS RAT IS RESPONSIBLE FOR DAD'S DEATH!

YOU HAVE 27-QRX?
YES! DELIVERED IN PERSON BY THE SON OF THE MAN WHO MADE IT!

SAY!! WHAT IS THIS, A JOKE?


YOU SENT YOUR THUGS AFTER 27-QRX... THEY KILLED MY FATHER ...WRECKED HIS HOME ... WELL, I'VE BROUGHT 27-QRX ... SO THAT YOU CAN HAVE IT... WITH ALL ITS POWER OF DEATH AND DESTRUCTION THROWN IN!
WHAT?!

FOOL! DO YOU THINK I'LL LET YOU BLOW ME TO BITS? TAKE THIS!
BANG!
BULLETS WON'T HELP YOU NOW!
ACH! YOU DEVIL!

THERE IS NO ESCAPE FOR YOU! I AM 27-QRX... A LIVING BOMB! CREATED BY ACCIDENT, BECAUSE OF YOUR EVIL!

YOU MADE ME...YOU AND YOUR ROTTEN SYSTEM! WELL, YOU'LL ALL GET 27-QRX... AND MORE THAN YOU BARGAINED FOR!

NOW... HERE COMES YOUR DOSE!
BULLETIN
ND MYSTERIOUS PLOSION KILLS AXIS CONSUL
SUSPECTED BY F.B.I. MEN AS HEAD OF HUGE ESPIONAGE RING. CA THIS BLAST BE SOM LINKED WITH THE WHICH KILLED PR LINCOLN? NO S OF BOMB OR O FRAGMENTS FOUND AT S
6

Photos-Videoart Productions Ltd.

TED MARTIN

This interview with the proprietor of the Ted Martin Cartoon Gallery in Toronto was conducted by Bob Kain, who owns and operates Videoart Productions Ltd., an animation studio in that city. He has also done two syndicated cartoon features in Canada.

Q: How long has the Ted Martin Cartoon Gallery been in operation?

A: We are just coming up to our second anniversary in October. So in other words, we are two years old.

Q: What compelled you to go into this business in the first place?

A: Apart from appearing daily in the *Toronto Sun* and the weekend paper, I've been associated with cartoons since I left Art School. In fact, Art School really was a waste of time because I was doing cartoons most of the time there. But I've contributed to magazines both north and south of the border for a considerable number of years and have met with a little bit of success anyway.

Q: Who are some of the people whose work you have displayed in the Ted Martin Cartoon Gallery?

A: We might as well start with the acknowledged leaders in the business or the ones that the public are most conversant with and they are the editorial cartoonists. Way on the top of the list is Len Norris who has been 25 years-plus with the *Vancouver Sun*. Then there is his sidekick and aide—but a highly skilled draftsman in his own right—Roy Peterson. Duncan Macpherson who is considered to be number 1 in Canada and I'll back that any day. There is Blaine of the *Spectator* in Hamilton who is known north and south of the border. Andy Donato, the *Toronto Sun*'s political cartoonist. Then we get to Aislin who is part of that whole breed of aggressive younger cartoonists that I put in the same bracket as MacNelly, Paul Szep in Boston and Pat Oliphant. Aislin works for the *Montreal Gazette* and we've had a really successful show of his work. After those guys we get into the gag cartoonists. I just noticed that I've got Ben Wicks down as a gag cartoonist. Ben is a mini-political cartoonist but he can turn his mind to abstract thoughts other than political thoughts to get a point across. I've put Ben down with the gag cartoonists but really he is a political cartoonist. Then we get to Jim Unger and I am sure lots of people are going to say Jim who? But Jim draws the really successful HERMAN cartoon that is picked up by over 200 papers in North America. We've had a few *Punch* magazine cartoon artists in and also the *Private Eye*—which is the poor man's answer to *Punch* magazine. So that's given us a little bit of a U.K. flavour. We are trying to get together a *New Yorker* show for the fall and when I say try—you've got to be a bit of a detective to track all of these guys down and there is quite a bit of paper work as well. We've been promised a *Punch* historical show with material that will go back to about 1840. We have contacted a person known as Spike Milligan—who made his name as a radio humorist and who has done lots of illustrations in the last 20 years. We've got historical material in the gallery—Terry and the Pirates—this is strip art—Tarzan, Cap'n and the Kids. One little favourite of mine is Bunkhouse Fables which is not for sale—but is something I came across accidentally which is nicely preserved and framed now. We've done animated stuff—we've done a whole show of Sesame Street material that was done by a local guy, John Leech. We've got material from Bugs Bunny, Top Cat, some stuff from '37 of Disney's for Snow White, and the Pink Panther. That about wraps up a cross section of the type of material that the gallery has at the moment.

Q: I see you are displaying art work from cartoonists both from Canada and south of the border and also beyond the shores of North America. Getting back to the Canadian cartoonist—what do you see as some of the problems that are indigenous to the Canadian cartoonist?

A: His basic problem is the fact that there is nowhere in Canada for him to sell or display his wares. We've got a magazine that calls itself Canada's national magazine; it's known as *Macleans*. At one time they picked up quite a lot of local political cartoon art and gag cartoons as well, and it looked basically like a combination of the *Saturday Evening Post* and *Look* magazine.

For years and years they complained bitterly about the market that went to *Time* magazine and now we don't have the Canadian version of *Time* and *Macleans* is supposed to fill that gap. They haven't done that. One of the potentially rich markets has been denied Canadian cartoonists. There are all sorts of smaller publications around but if the Canadian cartoonist wants to earn a few bucks he has to turn his attentions south of the border to the publications that are still going strong down there.

Q: Where is the gallery located, Ted?

A' We are in what I consider to be midtown Toronto now. it is on Avenue Road—one of the major north/south arteries. The address is 221 Avenue Road.

Q: Any final thoughts, Ted?

A: Only that there is a lot of potential out there. We've kind of winged it for the last two years but the response has been so fantastic that all of the incentive we need is there now. Without going to international advertising we have had inquiries from the east and west coast of Canada and points south of the border into the States.

Also from the U.K. People have wandered into the gallery and a lot of our publicity has been done by word of mouth, rather than by us spending a lot of money advertising nationally—not that we won't do that in the future—but as I say, all of the incentive we have wanted has been there.

Ted Martin examines a variety of gag, political and comic strip art. He also has animation art cels on display.

A display of Jim Unger's 'Herman' cartoons.

interview --by Bob Kain

THE SONS OF LIBERTY BORN AMID THE F

Richard Lynn has written for CARTOONIST PROfiles this account of some of the problems he encountered in producing his unique 34-week Bicentennial Cartoon Series.

Fort Wayne TV producer Don Chevillet, (speaking with Richard Lynn in a 1974 televised interview) called The Sons of Liberty "a beneficial cartoon."

The 1975 edition of the strip was selected by the Awards Jury of Freedoms Foundation at Valley Forge to receive the George Washington Honor Medal (Americana division) for what they called "the poignant cartoon series 'The Sons of Liberty,' an outstanding accomplishment in helping to achieve a better understanding of the American way of life."

For 1976, TSOL won the George Washington Honor Medal again, this time in the editorial cartoon division.

Two originals from the series (prize winners in the Art Instruction Schools' 1975 National Art Competition) are on permanent display in the Minneapolis Museum of Art Instruction Schools.

During the recent Bicentennial festivities, I created and self-syndicated *The Sons of Liberty*, a daily adventure strip commemorating the American Revolution. My purpose was to dramatize true stories that shaped the early history of America and culminated with the signing of the Declaration of Independence.

The research involved was a task for Hercules. Above all else, an historical theme must be double-checked for authenticity, to avoid the errors that sometimes appear in historical works. (For example: The famous painting of George Washington crossing the Delaware, displays an American flag that had not been created at the time Washington crossed the Delaware.)

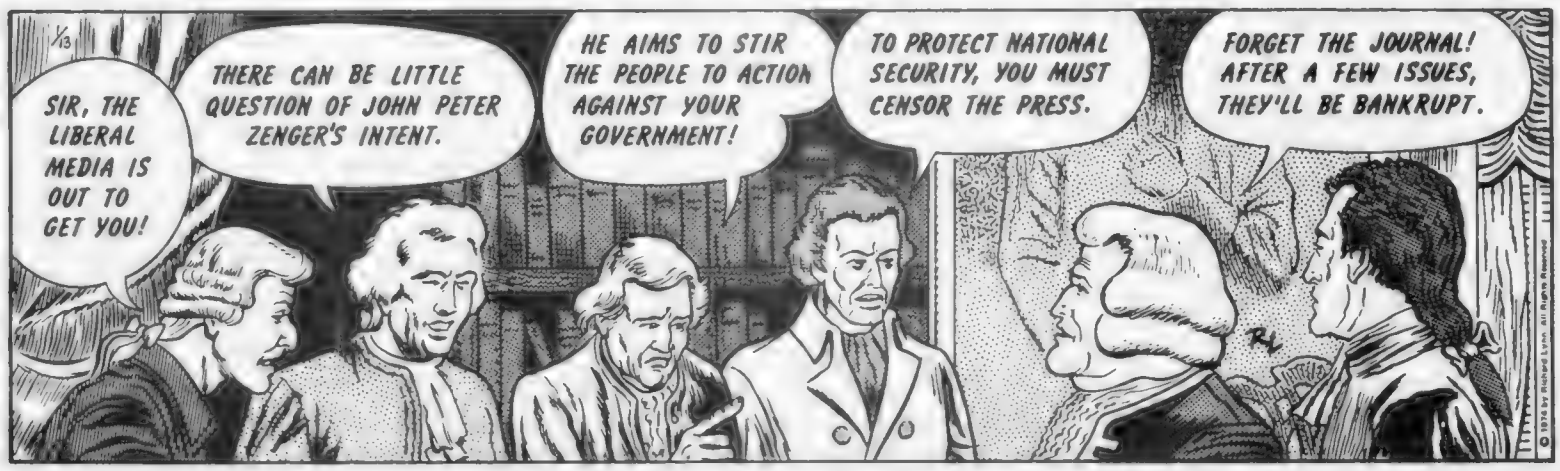
When the National Home Study Council's *NHSC News* reviewed my series, they published an excerpt from the press freedom trial of John Peter Zenger. Zenger's lawyer had been identified as Andrew Hamilton (the original "Philadelphia lawyer") in previous strips, but the lawyer was not identified in the sequence published with the review. In a telephone conversation with *NHSC News,* I had identified the lawyer. as Andrew Hamilton, but the name became confused in the editor's mind with a better known historical figure. She wrote a caption below the reproductions of my strip, mistakenly naming the lawyer as Alexander Hamilton. Imagine how badly I was discredited in the eyes of knowledgeable *NHSC* readers — mostly teachers — who must have thought I had given Zenger the wrong lawyer.

For the first sequence, released January 6, 1975 (reprinted in some newspapers during National Newspaper Week) *The Sons of Liberty* featured the Zenger trial because it provided good promotion for the newspapers I was serving, in a day when press freedom is still challenged.

Dave Elder, editor of the Washington (Iowa) *Evening Journal,* sent a letter to local educators, promoting the Zenger sequence. Teachers ordered extra subscriptions so their students could follow the illustrated story of our Founding Fathers. (Glossy reproduction proofs of the complete series are available to teachers and collectors for $10. Original strips, $30 each. Richard Lynn Enterprises, Mail Trace Road, Lagro, Indiana 46941).

In the Zenger sequence, a native of New York City mentioned Benjamin Franklin. My purpose for including the reference to Franklin was twofold. (1) It advanced the plot and emphasized Mrs. Zenger's fears for her husband's safety. (2) I gave the strip more educational value by including the information that Ben Franklin's brother had often been jailed in Boston for

THE SONS OF LIBERTY © RICHARD LYNN 1974 by RICHARD LYNN


1/13
SIR, THE LIBERAL MEDIA IS OUT TO GET YOU!
THERE CAN BE LITTLE QUESTION OF JOHN PETER ZENGER'S INTENT.
HE AIMS TO STIR THE PEOPLE TO ACTION AGAINST YOUR GOVERNMENT!
TO PROTECT NATIONAL SECURITY, YOU MUST CENSOR THE PRESS.
FORGET THE JOURNAL! AFTER A FEW ISSUES, THEY'LL BE BANKRUPT.

E FIRST FLAMES OF AMERICA'S FIGHT FOR FREEDOM!
LIBERTY TREE
Declaration.. and ride with Paul Revere!
© 1974 by Richard Lynn. All Rights Reserved.

publishing criticism of their governor. But one of my readers complained that Franklin was unknown outside of Philadelphia at the time of Zenger's trial, so the situation illustrated could not have occurred.

I verified the authenticity of the strip by sending the reader a photocopy of Ben Franklin's autobiography, which testifies that Ben had been in New York City and had applied for a job with Zenger's partner, several years before the incident illustrated in *The Sons of Liberty*.

This kind of accuracy always seems to amaze the average reader, but every good journalist knows how to use library resources to research his subject in depth. Some libraries have picture files that are a source of information used by illustrators in depicting the correct costumes, hair styles, weapons and furniture pertaining to a specific historical period.

I had written historical themes before as author of "Marion's Historical Highlights" and "Wabash Canal Days." My childhood home, two miles west of Andrews, Indiana was the site of the first Agricultural school west of the Allegheny mountains; established in 1804 by the Friends Church at the request of Miami Indian Chief Little Turtle. From this historic location, I decided at the age of six years to pursue a career as an author, illustrator and cartoonist.

As a child, I explained my ambition to a visiting adult, who replied: "That sure beats working for a living!"

Today, my studio is located amid the cornfields near Lagro, Indiana. Nearby is another historical site — the birthplace of Hoosier author Gene Stratton Porter. My studio was once the home of a lady who was the prototype of the character known as "the Princess" in Porter's novel *Laddie*.

About five years ahead of time, while searching for ideas by analyzing trends, I realized that a strip about American history could be marketed during the bicentennial era.

A year prior to the debut of the series, I met a Chicago clairvoyant at a party. He predicted the series would receive recognition. I had already made a firm decision to go ahead with the project, but sunny forecasts from the weatherman are always welcomed.

A friend of mine in the priesthood volunteered to pray for the success of my venture, and the newspaper in his city was my first sale!

The strip sold best in small towns where grass roots interest in the Bicentennial was high. The largest newspaper to publish the series was the Philadelphia *Daily News*.

The Press Club of Houston's San Jacinto College purchased the strip as a Bicentennial project for publication in the college newspaper "North Star." History students found the cartoon mini-series to be an exciting supplement to classroom textbooks, and in some schools the strips are posted on classroom walls.

The educational, public service aspect of *The Sons of Liberty* has drawn praise from Kiwanians and Rotarians wherever I've been invited to speak at their luncheons.

I enjoyed meeting some of my readers when I lectured at public schools. I found that educational comics are very popular with students and teachers. As Ripley would say, "Believe it or not!" Truth *can* be stranger and more interesting than fiction.

1/4
OH! A NEW ISSUE OF ZENGER'S PAPER!
MANY FOLKS BUY IT TO SEE THE GOVERNOR AND HIS LADS MADE FUN OF!
THERE ARE TWO HUMOROUS BALLADS IN THIS ISSUE.
SING IT, BOYS!
"Tho' pettifogging knaves deny us rights of English men, we'll make the scoundrel rascals fly and ne'er return again!"

1-15

HA, HA, HA! HAVE YE READ THE JOURNAL THIS WEEK, GOVERNOR?

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THESE LIBELOUS ATTACKS ARE MORE SERIOUS THAN I FIRST REALIZED!

ZENGER AND HIS PAPER MUST BE CRUSHED!

RL

1-16

YOUR HUSBAND BETTER BEWARE THE WRATH OF GOV. COSBY!

BEN FRANKLIN'S BROTHER HAS OFTEN BEEN JAILED IN BOSTON FOR PUBLISHING CRITICISM OF THEIR GOVERNOR.

RL

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OH, PETER, THE GOVERNOR WILL BE ANGRY WHEN HE READS THIS.

'TIS THE PEOPLE WHO SHOULD BE ANGRY AT COSBY'S CORRUPTION!

1/17

Meanwhile..

HIS MAJESTY'S GOVERNOR REQUESTS THE ASSEMBLY TO INDICT JOHN PETER ZENGER ON A CHARGE OF... SEDITIOUS LIBEL!

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1-18

YOUR EXCELLENCY, I REGRET TO INFORM YOU THE ASSEMBLY HAS VOTED..

THEY WILL NOT INDICT JOHN PETER ZENGER!

CONFOUND THEM!

I'LL CALL THE GRAND JURY AND HAVE THEM INDICT ZENGER!

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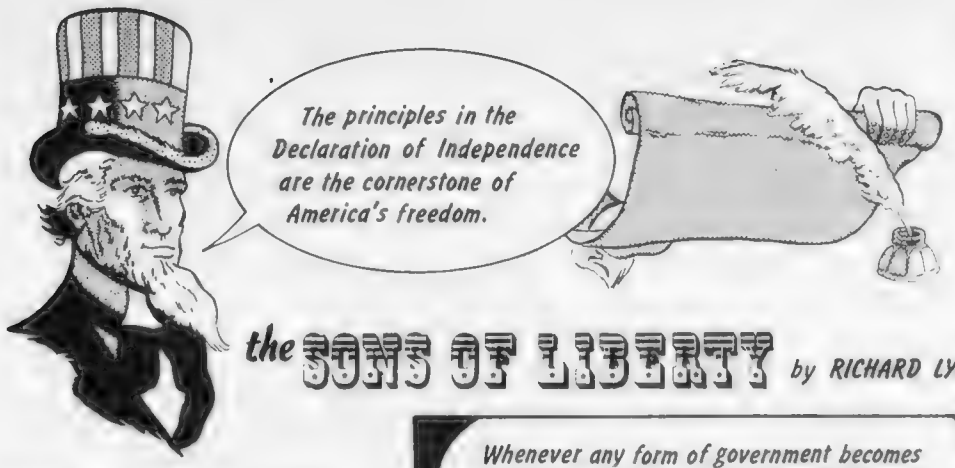

the SONS OF LIBERTY

by RICHARD LYNN

Chosen to write a public paper justifying the action of Congress, Jefferson used the "natural rights" philosophy of Englishman John Locke, emphasizing that the purpose of government is to protect the natural God-given rights of the people.

Whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and institute new government...

Tyrants in every age have claimed to rule by the will of God, possessing more rights than their slaves, but the Declaration asserts that "..ALL MEN ARE CREATED EQUAL, THAT THEY ARE ENDOWED BY THEIR CREATOR WITH CERTAIN UNALIENABLE RIGHTS..."

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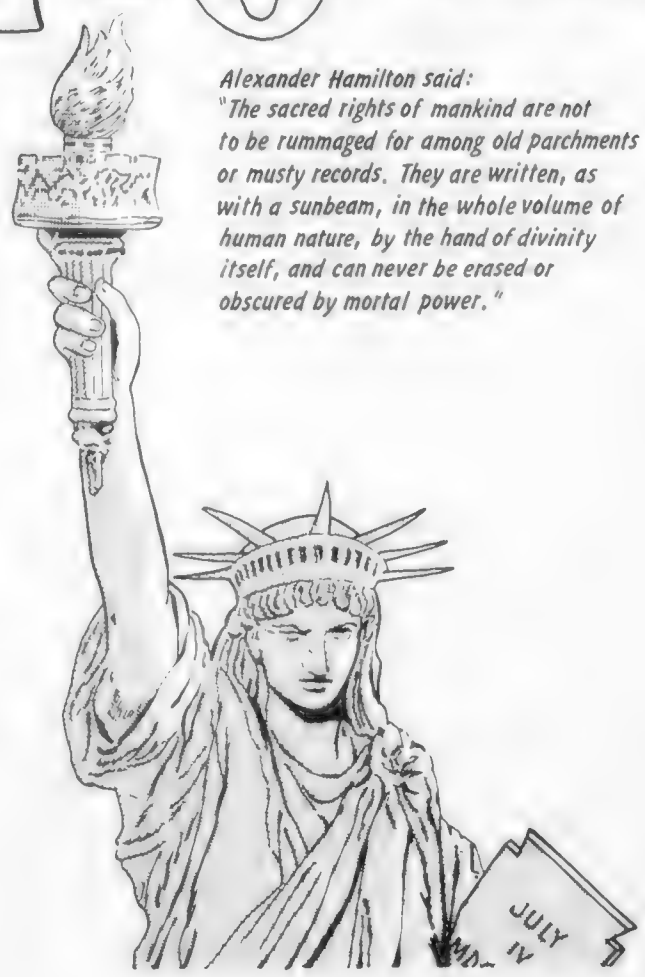
1776

July 4, 1776: King George wrote in his diary, "Nothing happened today."

Meanwhile, John Hancock was making his signature large enough for the king to read without his spectacles.

Alexander Hamilton said: "The sacred rights of mankind are not to be rummaged for among old parchments or musty records. They are written, as with a sunbeam, in the whole volume of human nature, by the hand of divinity itself, and can never be erased or obscured by mortal power."



A History of Troubled Cartoonists Restricted by Prejudices of the Public, Editors and Publishers.

by HUGH HUTTON

Before his death, the late HUGH HUTTON, for many years the editorial cartoonist for THE PHILADELPHIA INQUIRER, gave us some of his thoughts about the business of editorial cartooning.

by HUGH M. HUTTON

Before we get into the horrible details of what has happened to these victims, let's look at what happened to some of the few survivors.

First of all there was Cliff Berryman of the Washington Star. I first knew him when he donned his broad black hat and Windsor flowing tie, drew his cartoons from 5 to 7 A.M. and strolled up Pennsylvania Ave. to the Capitol to spend the rest of his day with his congressional friends. I also knew his son, Jim Berryman, who took over from him after his death in 1971. Cliff Berryman invented the Teddy Bear (but never made a cent out of that), when Teddy Roosevelt refused to shoot a bear cub when hunting in Alabama.

Then there was John T. McCutcheon of the Chicago Tribune, whom I last met with his successor Carey Orr in 1938. He always was printed on the front page of the Trib.

Daniel Fitzpatrick of the St. Louis Post Dispatch retired in the mid-50s at his peak. I doubt if he could now string along with the ultra-left policies of the present day editors.

David Low, whom I met here during the 1948 conventions, was one of the few who had absolute freedom. He caricatured his boss, Lord Beaverbrook, as a thoroughgoing rascal and the Beaver printed them all.

Few realize how much the general public restricts the cartoonist. I seldom got a word of approval in letters to the editor, at least ten to one damned me from hell to breakfast for my pictures.

Milt Gross was forced out of some of his very funny stories before he died in Hawaii, and all know what happened to the extremely funny "Amos and Andy" radio programs that practically everybody loved. The so-called anti-prejudice idea has killed 'Fritos Banditos' and any serious treatment of Cosa Nostra.

A great many fought against the obstructions and were fairly successful. Honore Daumier, though thrown in jail, could shift from publisher to publisher. Finally, no one dared to print him any more. He was broke and blind, but a year before his death, Durand-Ruel had an exhibition of his work and brought him a little last minute money.

Jean Louis Forain had to hop from Figaro, to La Rire and Courrier Francais. He faded during World War II, and I suspect the pro-Hitler Petain had something to do with it.

Thomas Nast in the late 1890's was troubled when Harper's Weekly changed editors who wouldn't accept his ideas — and he was almost broke when President McKinley got him a job as consul to Equador where he died in 1901. Cyril Nast, his son, whom I knew well, has described the difficulty and expense of getting his body back before the Panama Canal was built.

Rollin Kirby was a great cartoonist on the New York World, where he shared a room in the tower of that building with Walter Lippman, the editor. When the World folded in 1931 and merged with the Telegram, Rollin was unhappy there, as he told me at the Players Club. The climax came in the late thirties when he drew a New Year's baby as scrawny thin in the post-depression slump. Either Lee Wood, the editor or Roy Howard, the publisher, had it sent down to the art department, and had a staff artist redraw it as a big fat happy baby and printed it that way. So he had to quit and soon joined the New York Post. For a while he got along with Dorothy Schiff, the publisher, but soon they were saying nix to some of his ideas and frequently threw away his cartoons. The last days at the Players Club, before he died, he felt lonely and despondent because he had no place to print.

Herbert Johnson, of the Saturday Evening Post, had great success with George Horace Lorimer, but couldn't follow the policy change under Ben Hibbs. He just stopped cartooning and studied oil painting in the later forties at the Academy of Fine Arts in the same classes as my daughter. So what happened to Saturday Evening Post? Kapoot!

Charles Sykes, of the Phila. Ledger was an old Alabama Democrat working for a conservative Republican paper. He really liked it, and did some of the funniest cartoons ever drawn. When the Ledger folded at the start of World War II, Sykes used to drop in on me at the Inquirer, bemoaning that he was like a horse out of harness and there was nothing to do anymore. He died a year later, I fully believe, of a broken heart.

Copyright, 1942, The Chicago Tribune
JOHN T. McCUTCHEON

Britain Should Not Be Too Critical of Mr. Churchill

John T. McCutcheon cartoon.

Let us consider the attitude of editors and publishers toward cartoons. Being limited to using only words to express their opinions to the public, could there be some frustration on their part over the inadequacy of expressing ideas in words when compared to the more powerful quick-at-a-glance ideas expressed in a cartoon?

Some may say they believe in the power of a cartoon, but the only one I believed was old Moe Annenberg, who was my publisher, and used to sit on my desk, and was quite a bother when I was drawing a cartoon. He really believed what Confucius said, and when I drew one he liked he would run to the editor and say "Give that cartoonist another twenty-five bucks!" That policy I liked. When his son, Walter, the former Ambassador to Great Britain, took over, it was somewhat different. He would order a cartoon thrown out after he saw the first evening edition, and the next morning I would ask why, and he would say he didn't remember, but that at the time he didn't particularly like it. Also his wife would call up the city editor and ask to kill something she didn't like.

For several years I couldn't draw Harry Truman as I made him funny. During the eight years of Eisenhower, I never drew his face, as the rounded physiognomy made him look too babyish. He said I should make him look like George Washington, or that other noble looking statesman, Warren G. Harding. So all my drawings of Ike were the back of his head.

On November 29th, 1970 ten days before his death, Rube Goldberg at his opening of his funny gadgets exhibit at the Smithsonian Institute in Washington, said "there is a strange absence of humor anywhere, and the people seem to dislike to laugh anymore at anything."

At that time the long-haired hippies were trying to overthrow the government by tossing horse manure and trash cans over the streets of Washington, our capital. Rube was right, because there wasn't a cartoonist who drew that as the most outlandish, ridiculous, funniest situation that ever occurred.

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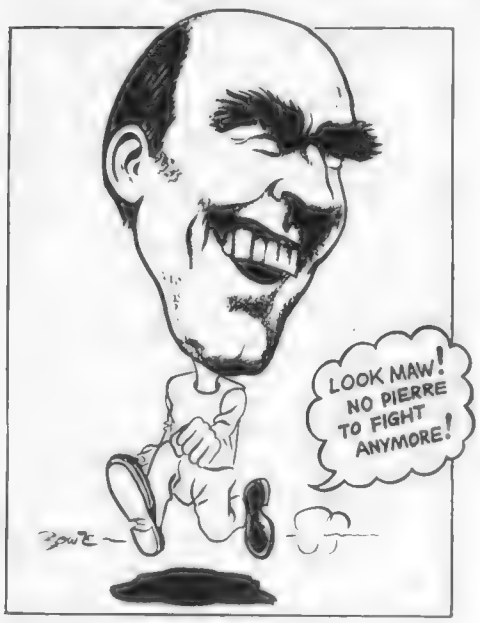

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22 VOLUMES**

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CHRIS BROWNE

Christopher Browne has grownup with cartooning all around him. His father, Dik Browne, is famous for his syndicated HAGAR THE HORRIBLE and his partnership with Mort Walker on HI AND LOIS.

Unlike many sons of cartoonists, Chris Browne loves cartooning. He assists his father and has developed his own career as a freelance cartoonist. His work has been published by Playboy, Esquire, and The National Lampoon to mention a few. Chris Browne was interviewed by Bill Crouch Jr. in the studio Chris shares with his father in Wilton, Conn.

CROUCH: Chris, please describe some of the things you're doing now in cartooning. You're a young cartoonist making a living in above ground publications and there aren't that many young cartoonists doing the same?

BROWNE: Mainly what I'm doing right now is some of the writing on HAGAR THE HORRIBLE. And I've started doing some of the drawing on HI AND LOIS. I'm sure you know that HAGAR THE HORRIBLE was my nickname for my father. My brother and sister and I would come home from school and my father would be getting up from an afternoon nap. So he would come galloping down the stairs and all us kids would shout 'here comes HAGAR THE HORRIBLE' because it sounded like somebody kicked a beer barrel downstairs. I don't know why it was Hagar. It just popped out of my head.

Outside of my syndicated work the main thing I've been doing is work for The National Lampoon. In fact one of the editors at The Lampoon once said that I was their token good taste cartoonist. I don't think he's any longer there. I started to work for them in about the fall of 1975.

CROUCH: I think you might be the first cartoonist interviewed by CARTOONIST PROfiles that regularly sells The National Lampoon. I'm sure our readers would enjoy knowing how you successfully sold this market?

BROWNE: The way I started on The Lampoon was that during a period of not working on HAGAR, when I was just freelancing, I woke up one morning and realized that my money was rapidly dwindling away. It was sheer survival. So I thought who will buy some of my stuff. I telephoned The Lampoon and was connected with Mark Hecker who was then assistant art director. With nothing to lose I boldly announced that I was a cartoonist and a very funny one. He asked me if I could be in his office at 1 p.m. to show him some stuff. I was floored. I'd loved The Lampoon when I was in high school and I never thought access would be so easy. In fact once when I was in high school I'd taken some stuff into New York but when I'd reached their offices I was too shy to go in. I figured they had a humor bouncer who would toss me out on my ear. As this phone call had been spontaneous upon waking up, I immediately had to throw a whole bunch of cartoons together in a makeshift portfolio.

Once I arrived at The Lampoon offices things went very well. Sean Kelly, one of the editors, came in and after hearing I did some HAGAR work, he opened his wallet and pulled out a yellowed HAGAR strip he'd saved. It was one I had written and I was really surprised that they were HAGAR fans. Still I didn't sell them immediately but submitted for quite awhile.

The way it is now a group of editors decide what's published. However, at first the individual editors had more say in seeing that favorite cartoons of theirs were published. But after awhile a more organized method was needed and so now they go through a review by two editors and the art director.

I know some of the older cartoonists don't care too much for The Lampoon but it is what kids are reading as sort of the step beyond MAD. Some artists won't work for it at all. Take Picasso for example. He was adamant right down to the wire. The Lampoon is best approached in terms of doing spot cartoons by anybody wanting to sell them.

CROUCH: You are now working on getting published in a wider range of national magazines. Would you please tell us some of your experiences as a new freelancer trying to break in.

BROWNE: I got a number of leads on new magazines from people at The Lampoon or from those who were leaving that magazine to work elsewhere. There's a regular grapevine of gossip on new publications. Some

HÄGAR the Horrible
By Dik Browne
WHAT A HAUL!
HOW CAN WE PRESERVE THEM TILL SPRING?
YOU SMOKE SALMON. THAT WILL BE YOUR JOB, LUCKY EDDIE
NOT DONE YET?
WHEEZE
© King Features Syndicate, Inc., 1977.
DIK BROWNE 2-10

Chris Browne wrote these two 'Hagar' strips.

people I knew from The Lampoon went to work for several of the el-grosso-slick-skin magazines but after some thought I decided my desire to publish was not as great as my desire to publish in class magazines. In the long run I think it hurts much more than helps your career to publish in that type of magazine. For ego reasons I don't generally tell a publication I work on HAGAR and I am pleased that editors make the connection with my work in The Lampoon more readily than my work for my father. My strip in The Lampoon features a peglegged rabbit called FUNNY THE BUNNY.

The most exciting recent thing that's happened to me is the sale of a comic strip that's sort of a parody of a Masters and Johnson clinic to Playboy. It is scheduled I understand to be published in color but I can't talk too much about it until it's published.

I really love doing spot gags now. I love doing strips more, but in spot gags you have more freedom.

CROUCH: You have a fairly unique manner of working on gags I understand?

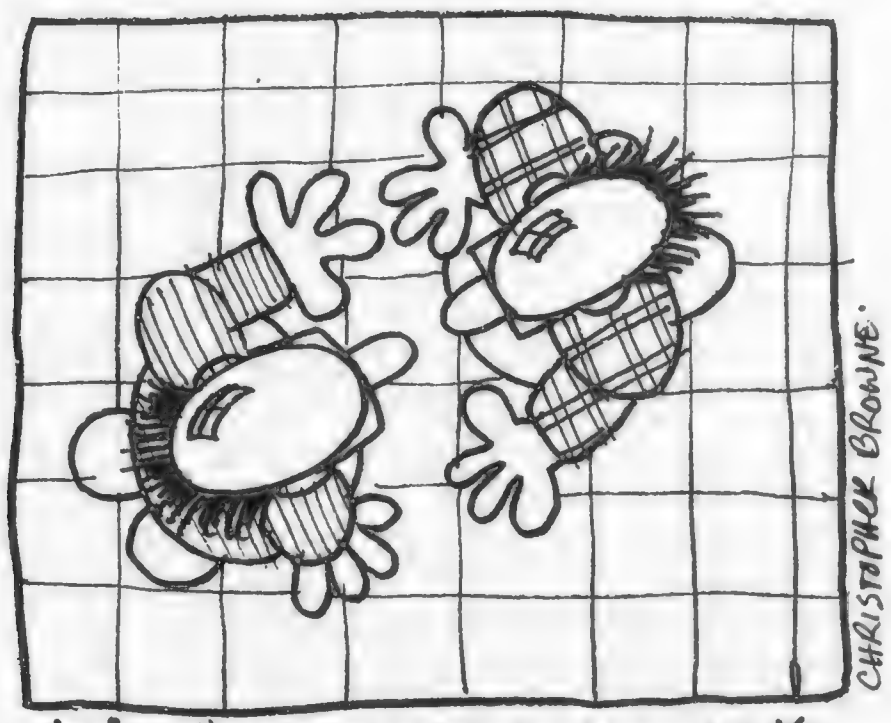
BROWNE: Yes, I'm not a great boozer but I love music so I often go out at night to a bar with my girlfriend and a sketch pad. So I'll sit there and listen to that good old rock and roll music and dance a little bit and in between I'll draw up ideas. I buy these Pentel felt tips by the dozen and use them on most of my roughs. I really started using the felt tips more and more after The Lampoon began buying my felt tip roughs in preference to my finishes. I'd been brought up in the school of cartooning of a pencil rough followed by careful inking, spotting your black areas for design, etc. I'm 24-years-old and I grew up with the precise HI AND LOIS art all around. Also I looked at back issues of The Lampoon and realized that a lot of the stuff they published wasn't finished to death. So I began working more and more in felt tip. However, when I'm doing a comic strip such as FUNNY THE BUNNY I do it in ink the way I learned from my Dad. In fact Sean Kelly at The Lampoon told me that the fact my stuff appears to be a perfectly straight comic strip such as might appear in The New York Daily News but is a bit wilder in its humor is a strong point. The Lampoon is deluged by underground stuff but not many of those cartoonists work in a straight comic strip style.

CROUCH: Looking back in the history of cartooning, many of the greats such as Rube Goldberg and Milt Gross had many different strips they would work on. They'd draw one for several years and then start something else. Now the syndicated comic strip business is almost a star system. If the strip doesn't produce a star that captures newspaper editors and the general public, the strip is short lived. However, you have been able to work on many strip ideas. Was this planned or just accidental?

BROWNE: I really enjoy thinking up different strips. One of my favorites was GATOR PATROL which I haven't sold yet. The idea was based on blowing up the stories of alligators in the New York City sewer system and the men who fought to keep the gator problem under control. Another was a sports panel aimed at your died-in-the-wool jocks called JOCKEY SHORTS. The very first comic strip that I did that was all my own was MR. NOSTALGIA which appeared in the shortlived national comic tabloid The Funny Papers. That was about a guy who went through time kidnapping famous people and taking them to his space ship. The Funny Papers only appeared three issues before being strangled by poor distribution. And finally there's GLORIA SNOCKERS which is a humorous strip about a busty young woman coping with life.

CROUCH: Growing up in a household where cartooning was a way of life must have been fun. Would you please tell our readers something of your childhood?

"PLEASE, IN THE NAME OF HUMANITY! TELL ME HOW I GET OUT OF THIS DAMN CARTOON!!"



AERIAL VIEW OF MILTON GLASER HAVING A CONVERSATION WITH JULES FEIFFER.

BROWNE: In the beginning I was born in South Orange, New Jersey on May 16, 1952. I got out of New Jersey as soon as I could walk. The only thing I can remember about New Jersey is a Breyers Ice Cream sign and a guy named Uncle Ben who lived next door.

From five years old on I grew up in Wilton, Connecticut. I never really took any special art classes as a kid. In high school I did poems and drawings for the creative magazine. My major early success was at age 13 when a drawing I had done at YMCA camp was used in a national mailing. I graduated high school in 1971 which was considered a good but radical year. Rather than working on the official student newspaper, I had drawn for the alternative student newspaper. A charmingly clandestine operation, that was a lot of fun at the time. The hippies in the school published it and its name was Periodical Periodical. I was art editor. It was enormously popular in Wilton High School. The entire staff of Periodical Periodical was secret so that we wouldn't get ousted from school. The art was printed offset and the copy was mimeograph and it was 8½ x 11 in size stapled in one corner. I used various pseudonyms for that but my favorite was Neon Trotsky. I was inspired by Neon Noodle, a character from the Warner Brothers DAFFY DUCK cartoon titled DUCK TRACY. As might be expected, Neon Noodle was made entirely out of neon.

After high school I went to the Philadelphia College of Art. I went there and I hated it. I enrolled in September 1971 and dropped out in October 1971. I was to find that the main school was housed in Philadelphia's oldest former insane asylum. After a sheltered suburban life, going to school in one of Philadelphia's rougher neighborhoods was a shock. I was of course very embarrassed and humiliated by not sticking it out in art school. The straw that broke the camel's back was a three dimensional art class I had on the third floor of this building. Because the building had originally been an insane asylum the hallways and stairs were designed to be a maze to keep any inmate from being able to escape. So your route of travel to any given classroom was absurd. That wasn't bad. Weird maybe but not too bad. But I had this collage assignment. So I did this collage that I loved and the teacher physically ripped it apart in front of the rest of the class. I mean she destroyed it. Then she threw it at me and told me to do it over again. I said, "No, you're crazy. You just don't go about ripping up other people's artwork." And she replied that creation comes out of destruction. And I replied, "Goodbye." So much for me and The Philadelphia College of Art.

Upon returning to Wilton I got a job as a warehouse man loading crates, but as I'm into hard physical labor in only a small way, this job lasted a week. Then I took November and December of 1971 off for the holidays. I tried some local freelancing and like many guys starting out got severely ripped off several times. But for awhile I was fortunate to have the Browne Foundation of the Arts, or more precisely my folks to fall back on.

CROUCH: When did you decide that cartooning would be your career?

BROWNE: The real beginning was some

"FUNNY" copyright 1976 National Lampoon.

FUNNY

HEY! A MAGIC MONKEY'S PAW! WHERE THE HELL DID YOU—
OH...
CHRISTOPHER BROWNE
DOCTOR! YOU MUST HELP ME!
WHAT'S THE PROBLEM?
I HAVE THIS HUGE, UNSIGHTLY GROWTH ATOP MY HEAD...
CHRISTOPHER BROWNE
SAY, WHERE DID YOU PICK UP THAT UGLY PIG?
THAT'S AN OLD JOKE.
I WAS TALKING TO THE JOKE.
CHRIS BROWNE

Chris poses before portraits of himself (right), his brother Bob, and sister Sally in the Browne living room. The portraits were painted by Ward Brackett.

comic book stuff I did after my Philadelphia experience. Frank Johnson was over here talking with Dad and was flipping through some of my sketch books and asked me if I'd like to be an assistant on some of his comic book work. The first one I helped out on was SMOKEY THE BEAR. Then I did BULLWINKLE which for me was the most fun. I did the pencils and then Frank would do the inking. I also did DUDLEY DORIGHT, UNDERDOG, AND BARNEY RUBBLE. I got to do one ROADRUNNER story which was another favorite. That was my baptism by fire in the cartoon business. Frank was very patient with me and I learned an enormous amount of the basics of cartooning from him. It was a wonderful opportunity for me to learn the business. For example for years I suffered through the eternal ink blob on the pen nib. I could never avoid it completely. Well Frank showed me how most pen nibs come protected by some oil so that they won't rust and how if you remove the oil, you eliminate the ink blob problem.

So now I have just sort of worked into doing the HI AND LOIS and HAGAR things by initially working as Frank Johnson's assistant. I paste up all the HAGAR paperback books from our proof sheets. For all my work for my father I use a Gillott #170 which is what Dad uses also. On brushes I use #3 and #5. I started working with my Dad full time in winter of 1973. He'd asked me once before if I wanted to work for him, but if I hadn't had the year with Frank Johnson I wouldn't have felt qualified to be his assistant. Because of my Lampoon reputation, everybody thinks I write the crazy gags but it's not true. He writes them. Basically we try and go for a one two punch, a funny picture and a funny gag. So my father and I kick around the gags and write them and then everybody else at home marks them. Sometimes we ask the mailman what he thinks of a gag. When we really have a great gag we modestly call it a classic. After the marking of gags they move into the pencilling stage which my Dad does himself. We work about two and a half months ahead.

CROUCH: Do you have a different philosophy writing the Sunday page as opposed to the daily strips?

BROWNE: No not really, what we try to do is touch on all the different characters in the strip. We try to make sure every character gets exposure during every week. We get a lot of mail on HAGAR and for some reason many wives of policemen write in saying their husbands are just like HAGAR. The other character that pulls the mail is LUCKY EDDIE.

CROUCH: Although your work has appeared mainly in nationally distributed magazines, I know that underground comic books have had an influence on you just as they have had on all young American cartoonists. Would you please comment on them?

BROWNE: Of course not just undergrounds but regular comic books and animated films and MAD magazine. In MAD, Don Martin, Sergio Aragones and Al Jaffe were my favorites as a kid. I'm also a big Jack Kirby fan and still buy comic books that he's done the art in. I started buying underground comics while in high school at this store that was mostly camping gear except for a large rack of undergrounds. I really love the work of Robert Crumb and still try to shake off his influence. I think in spite of the mire and filth that he chooses for subject matter, he still is the most consistently funny humorist of any kind that I've ever seen. I read ZAP and the horror comics with an ecological tilt like SKULL and DEATH RATTLE which feature some beautiful stuff by Rich Corben. And I loved the stuff by the Air Pirates. I consider myself a devotee of the big foot style of humorous cartoons. ●

ALBERT EINSTEIN — a previously unpublished Sunday strip.

NEWSPAPER COMICS CAN BREATHE IN RIVERSIDE!

CHUCK STILES

In recent years the ever-increasing costs of newsprint, shortages of that important commodity, and other circumstances, have caused most papers to cut down the size of their comics (sometimes to 3-column width), and to crowd them too close together. This has been particularly hard on cartoonists who do the illustrative-type story strips which carry a great deal of detail, but it has affected all strip artists who now have had to enlarge their lettering, and make many other changes.

Well, we're happy to report here that one newspaper—THE PRESS-ENTERPRISE of Riverside, California—has resisted this trend and gives the comics plenty of breathing room! Chuck Stiles, the Promotion Manager of that newspaper, has sent us some samples of their comic page. We are reproducing here only as much of one of their pages as will fit in our magazine, but we can assure you that the spacing is the same throughout. Bravo — Press-Enterprise!

Chuck, who is a cartoonist himself, has written some comments about this situation. But first a few notes about Stiles himself. He writes: "I freelanced for years... listen, I've got so much glue in my mouth from licking all those postage stamps that I'll never have to use any denture aids. But I settled down to just one magazine feature in a national dairy magazine. It is still being published; I still get bugged about deadlines, and each and every time I set about to create a new batch, I'm positive that I've thought of my last cartoon idea and there simply aren't any more! But it has been in existence for almost 25 years now. You can reproduce a few of the cartoons in a book which was published in connection with the feature. I did the whole thing, from writing to pasteup to promotion. Took a lot of guts but it worked. I also do a panel — Village Square — for the Al Smith Feature Service which services the weekly newspaper field, so my theme fits in fine with those papers. I've also illustrated magazine covers for the California Publisher magazine, have done some article illustrating and editorial cartooning. How I wish I were in that now — I could spent the next four years drawing that mouthful of smiling teeth! "

Beetle Bailey

by Mort Walker

WHAT'S THAT?
A DONOR TAG. I'M LEAVING MY BODY TO THE MEDICAL RESEARCH CENTER IN KANSAS CITY
11-3
HEY! I'D LIKE TO DO SOMETHING LIKE THAT. WHERE DO YOU THINK I SHOULD LEAVE MY BODY?
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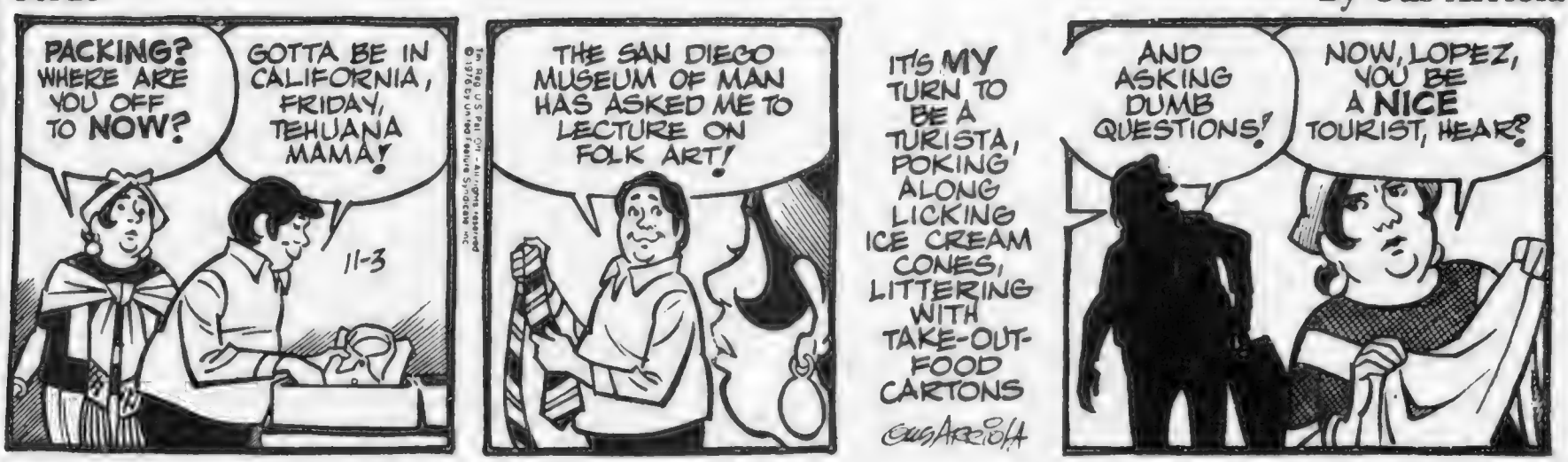
MORT WALKER
TO THE MUSEUM OF CARTOON ART IN GREENWICH, CONN.
COMIX

Hagar the Horrible

by Dik Browne

Gordo

by Gus Arriola


PACKING? WHERE ARE YOU OFF TO NOW?
GOTTA BE IN CALIFORNIA, FRIDAY, TEHUANA MAMA!
11-3
© 1976 United Feature Syndicate, Inc.
THE SAN DIEGO MUSEUM OF MAN HAS ASKED ME TO LECTURE ON FOLK ART!
IT'S MY TURN TO BE A TURISTA, POKING ALONG LICKING ICE CREAM CONES, LITTERING WITH TAKE-OUT-FOOD CARTONS
GUS ARRIOLA
AND ASKING DUMB QUESTIONS!
NOW, LOPEZ, YOU BE A NICE TOURIST, HEAR?

This is the exact size and spacing of these strips as they are reproduced each day in The Press-Enterprise.

ED... and EMMA

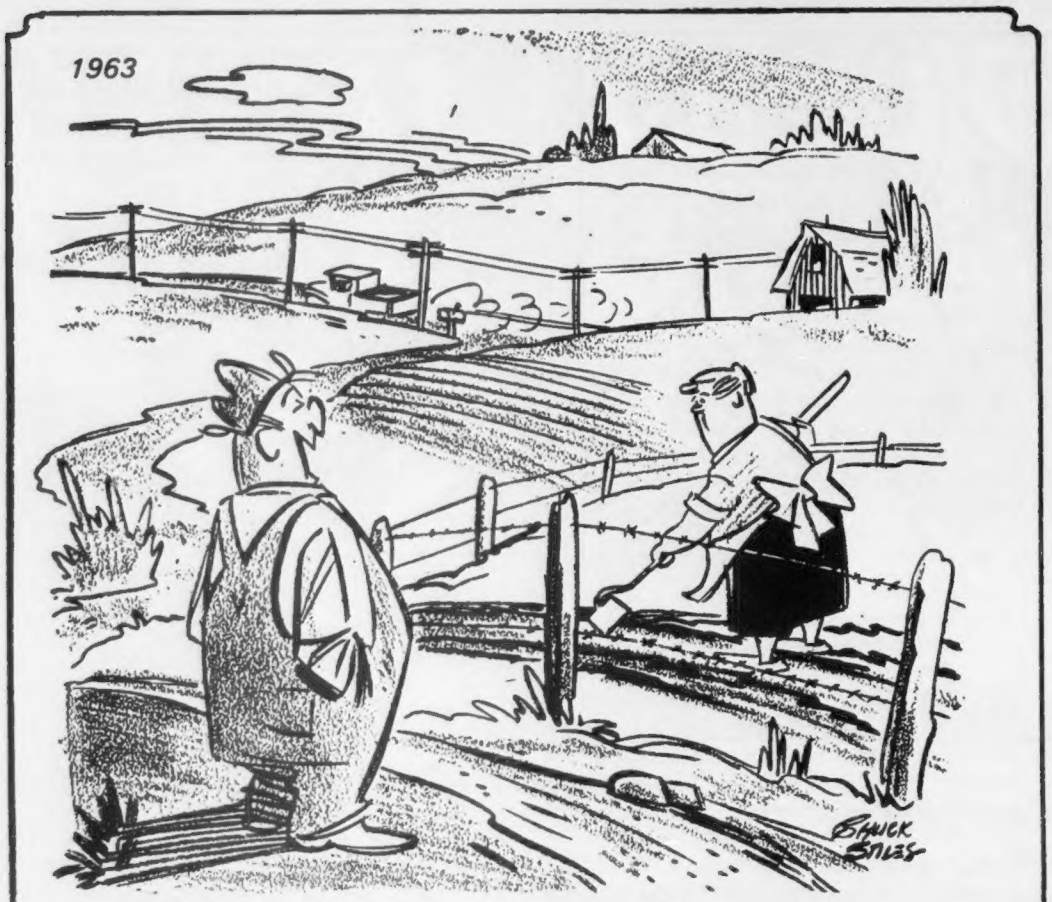
by Chuck Stiles

Indeed, I am proud of the decision made by our editorial people to display the comics as they do. As Al Capp wrote when I sent him a copy of our comic page: "Bless you and may your tribe increase!" The decision was based on both the aesthetic and the practical:

Aesthetic (I'm repeating the word because I'm so proud I can spell it) — Our editors felt it was better to publish less comics and give them impact rather than follow the trend to reduce size that came on with the newsprint crunch of a couple of years ago. I'm sure cartoonists — particularly Mrs. Kelly of Pogo fame — would agree. Thus, some comic strips are published in five column format — if you can imagine that! The rest, no smaller than four column. And then, they aren't crammed together, but have a lot of "air" or space around them.

Practical — Southern California abounds with retired people. We have Sun City, a retirement community — along with numerous other retirement centers throughout this long county (which includes Palm Springs and Palm Desert where former Prez Eisenhower loved to retire to his golf game). Now these people simply don't like things squeezed down so small that they can't read them. And surprise — older people do indeed read the comics!

By now you know I'm a newspaperman, so this last practical reason has to do with mechanics. (Reminds me of that old cartoon of two cartoonists seated outside the editor's office with their portfolios of cartoons for the week and one says to the other: "Your wife work, too?"). The mechanical reason is the industrial revolution going on in the newspaper industry. Most larger newspapers are switching from the old metal plate process where engravings of art were etched in metal with acid. A lot of us have switched over to plastic plates. These plates are etched, variously, by water baths or something called an "air knife". What happened, when art was reduced too much and lines in the drawings became too fine, is that the "air knife" just plain blew the darn lines away. Either that, or what were straight lines in the art, got blown into a bunch of squiggly little worms in the finished engraving. And that ain't no way to launch a battleship. Of course, these problems have long been resolved. But we like the looks of our product and as far as I know, are not about to change its looks. ●



"Think I'll walk down for the mail. I need the exercise!"

"Em will be with you in just a minute—soon's she fulfills her speaking engagement!"

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